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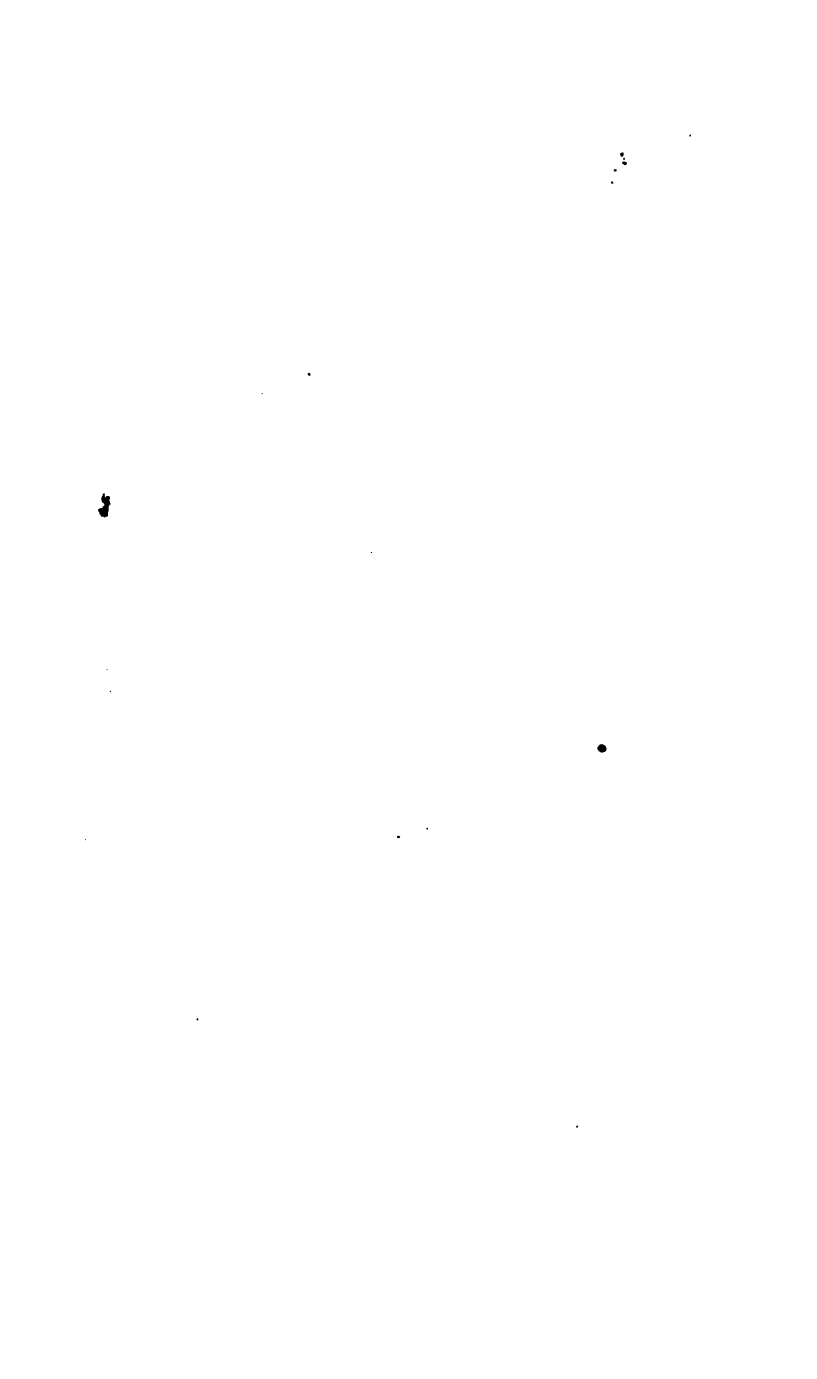
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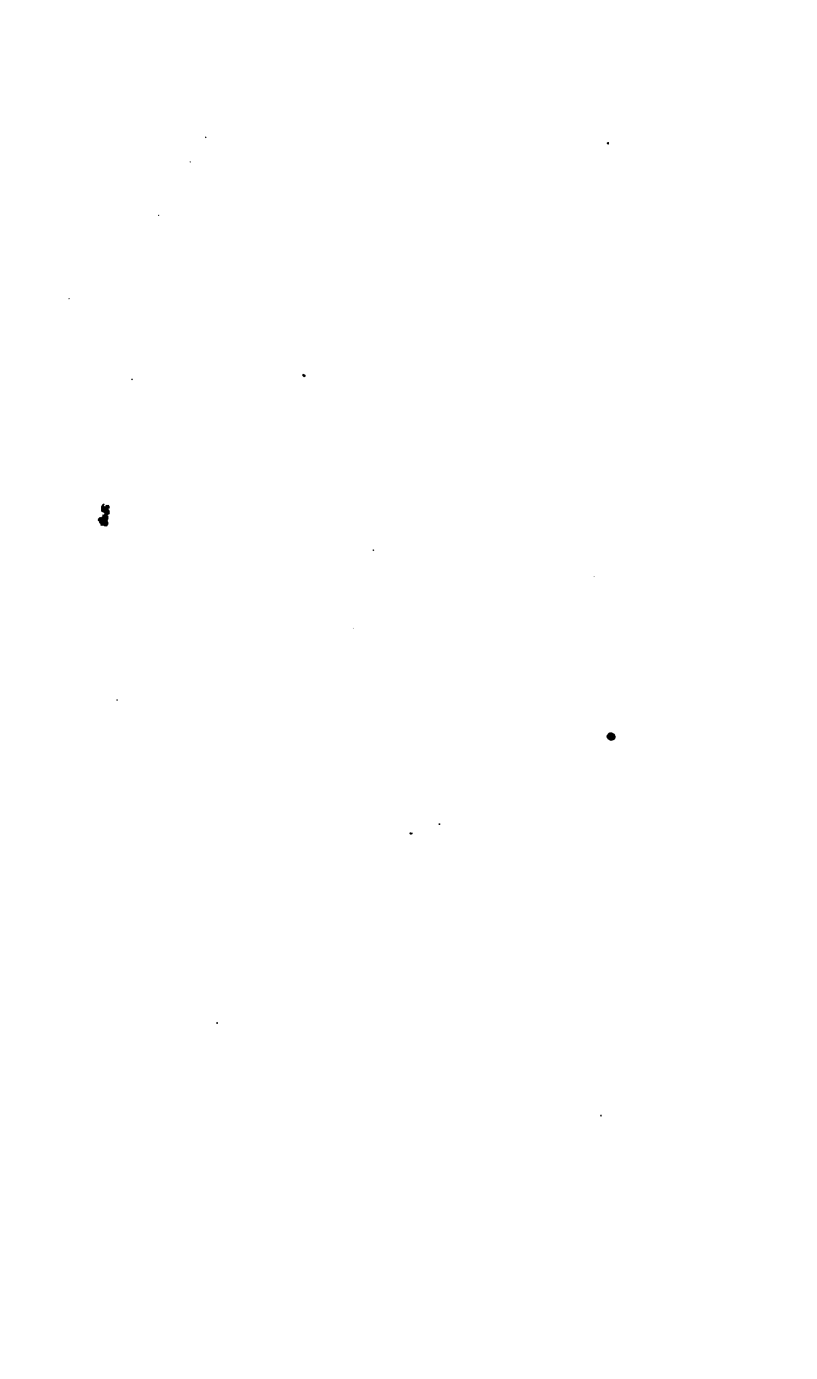
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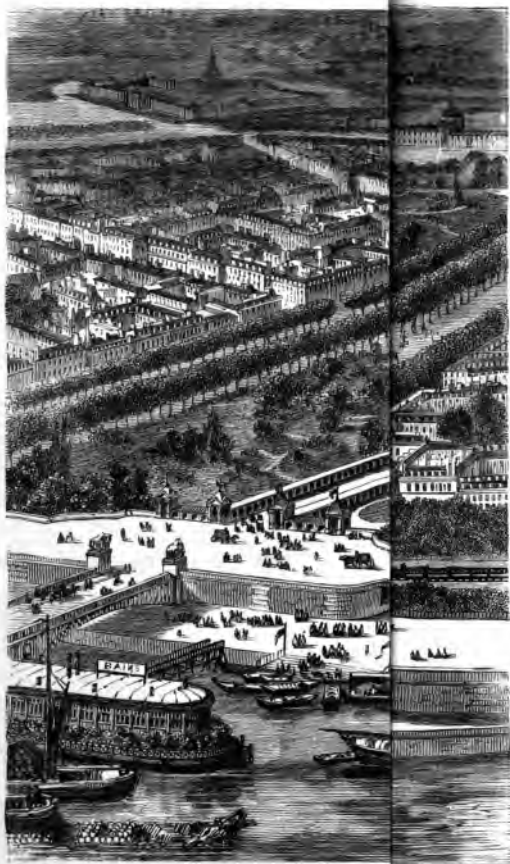
Murray's
HAND-BOOK
PARIS.







SPICE



A
HANDBOOK FOR VISITORS
TO
PARIS;

CONTAINING
A DESCRIPTION OF THE MOST REMARKABLE OBJECTS,
WITH GENERAL ADVICE AND INFORMATION FOR ENGLISH TRAVELLERS IN THAT
METROPOLIS, AND ON THE WAY TO IT.

THIRD EDITION, CAREFULLY REVISED.
WITH A NOTICE OF THE UNIVERSAL EXHIBITION OF 1867.

WITH A CLUE MAP AND PLANS



LONDON:
JOHN MURRAY, ALBEMARLE STREET.
PARIS: A. & W. GALIGNANI & CO.; AND A. XAVIER.

1867.

UNIFORM WITH THE PRESENT VOLUME.

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**HANDBOOK FOR LONDON.** A complete Guide  
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and Plans, 16mo, 3s. 6d.

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PLAN OF PARIS, arranged on a large scale, for the
convenience of Travellers. Mounted on Canvas, in Case for the
Pocket.

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**NOTICE.**

*Corrections of errors will be thankfully received by the Publisher.*

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LONDON: PRINTED BY W. CLOWES AND SONS, STAMFORD STREET,
AND CHANCING CROSS.

PREFACE.

THIS volume is intended to convey, in the smallest possible space, a description of the most remarkable objects of the French capital.

An alphabetical arrangement has been considered as the most practical and the least troublesome to use. It is preceded by lists of the principal buildings, institutions, and other objects, according to their topographical position, spread over a certain number of days. Notices are given of those accessible on each day of the week; so that, by referring to them, the visitor can form his own plans, according to his occupation and tastes, and to the time he can devote to their examination.

The review of the *videnda* of Paris is preceded by the various Routes by which it may be reached from England, describing the most important localities on the way.

The Plan of the City* is engraved so carefully that the stranger will find on it the names of all the most important buildings and institutions clearly inserted, so that, by attending to the note at p. 53, the tourist will find no difficulty in discovering their place, and in piloting himself, without any other aid, through the intricacies of the GREAT CITY of Continental Europe.

The notices of the different monuments and public establishments have been brought down, from personal examination, to the present time; and all the new streets, with the altered names of the older ones, are inserted on the map.

* THIS PLAN is also published on a larger scale, mounted on canvas, and sold separately in a case.

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PLAN OF PARIS	<i>in pocket at end.</i>

L'EXPOSITION UNIVERSELLE DE 1867.

(SEE PLAN AND BIRD'S-EYE VIEW.)

THE PALACE OF THE GREAT EXHIBITION occupies the centre of the sandy plain of the Champs de Mars, the ordinary review-ground of the army of Paris (see *Champs de Mars*). It covers an area of $37\frac{1}{2}$ acres (14 hectares), and is nearly one-third of a mile long, from the Quai d'Orsay to the Ecole Militaire, the main entrances being at these two extremities. There are also side entrances. It is surrounded by a garden, tastefully planted with trees, shrubs, and ornamented with fountains, statues, and the like. Monsieur J. de Play, Conseiller d'Etat, is responsible for the design and execution. The cost of the building and grounds, exclusive of the sums paid by foreign nations, amounts to not less than 500,000*l*.

The plan of the building is an irregular oval, laid out in concentric galleries, around a garden in the centre. 1. The innermost ring, or gallery, is devoted to Art. 2. Materials and application of the liberal arts, including printing, books, &c. 3. Furniture, and other objects provided for man's habitation. 4. Clothes and objects worn about the person, including robes and vestments, arms, armour, &c. 5. Raw products of extractive industry—rocks, minerals, metals, products of the chase and fishery. 6. Machinery and processes of the Industrial Arts and Manufactures: this is rendered accessible by a raised walk, from which you look down on the objects without coming in contact with them. 7. Articles of food, raw and prepared, including Restaurants, French, English, Spanish, Italian, and German, and displaying the cookery of various nations. This outer belt, forming a lofty arcade or boulevard, will be lighted at night until

10 o'clock, and will be resorted to as a general promenade, brilliant with cafés, shops, and moving crowds.

A double arrangement pervades the building; besides the classification of objects of the same kind in concentric zones, the whole is divided according to countries. This is effected by allotting to each country wedge-shaped compartments, radiating from the centre to the outside, and crossing all the zones in succession. Thus, a person entering the building from the side of the Pont d'Jéna has the French Department on his left (occupying nearly half the edifice) and the English on his right (filling nearly one-fourth), and will pass consecutively from gallery 6 to gallery 1 to reach the centre. The whole may be compared to a great cake, of which France has taken a great many slices, England a smaller number, and the United States, Turkey, and Russia very small slices. Sixteen avenues, radiating from the centre, give access to every part of the circular galleries. The *French School* of Art is represented by 550 paintings, 110 statues, 40 busts, &c. The history of Industrial Art and Labour in England is illustrated by an extensive collection of examples arranged chronologically, beginning with the Stone and Bronze ages, descending to modern times. The Egyptian division deserves notice as combining things of the day on one side, while on the other the antique relics of the past, collected by the Pasha in his *Museum at Boulac*, brought from Egypt for this occasion, are displayed.

The Park and Garden promise to be tasteful and very ornamental; and whatever doubts may be felt as to the taste, beauty, or grandeur of the main building, the pleasure-grounds around are really a success. Their chief attraction, however, consists in the numbers of miscellaneous and strange buildings scattered among

the groves and parterres—a Chinese pagoda, an English cottage ornée, a Turkish mosk, a Swiss chalet, Hindoo temple, Russian Kremlin, a Pompeian house, and Grecian temples, all beautiful to the eye and rich in colours and other decoration, though, in fact, structures of lath and plaster.

Each country has a portion of the external garden attached to it. Here are erected specimens of the habitations of the different nations; a lighthouse, provided with proper machinery, lamps, &c., by the Trinity Board; a chapel with painted glass; the Palace of the Bey of Tunis; Chinese dwellings, American school-house, conservatories, and hothouses. A Russian village of chalet-looking houses of pine, carved and finished with elaborate neatness, is among the most attractive objects in the Park. The copy of an Egyptian temple has been erected by the Pasha of Egypt, as well as an ornamental villa in solid masonry. Here also are the exhibitions of living specimens of agriculture and horticulture, beasts, ploughs, and implements; the English agricultural shed being 700 ft. long; also steam-engines and other machinery, hydraulic engines, pumps, have ample space allotted. On the left of the approach leading from the Pont d'Jéna is the Pavillon of the Emperor, and in the more remote parts manufactories in full operation, factory chimneys, forges, foundries, glass-works, and potteries, also the steam-engines which set in motion the machinery within the Palace.

The British War Office has a military museum for the display of guns, uniforms, food, and ammunition; and the Admiralty furnishes models of ships, naval engines, and machinery. In a barge-house on the Seine is an English lifeboat, with all its equipment.

The expenses of the departments are borne by several countries: those of Great Britain will amount 150,000*l.* at least; Russia, Austria, and Prussia spend nearly as much; the United States have expended about 40,000*l.*, Belgium 60,000*l.*, Italy 80,000*l.* At the end of October the Exhibition will close, the building pulled down, and the Champ de Mars restored to original condition of a level drill-ground.

Other constructions in the gardens:—

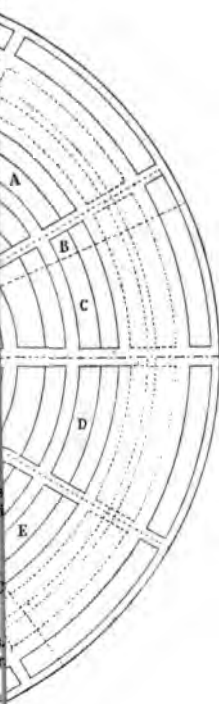
Shed for French Marine Engines, Boats, Cranes, &c.
 Creuzot Sheds. *Museum of the*
 A Bakery. *French Minister of War*
 Gilles' Pottery Shed.
 Montgolfier's Paper-making Machines.
 Formi's Windmill.
 Hermann's Manufactures of Chocolate.
 Pierre Petit's Photograph Shop.
 Parisian Workman's Model House.
 Humane Society's Apparatus.
 Monet's Crystal Glass Magazine.
 Exhibition of Bibles. }
 Religious Conference Rooms. } British.
 Panorama of the Suez Canal.
 Chinese Tea Warehouse.
 Turkish Baths.
 Japanese House of Bamboo.
 Elephant Stables.
 International Club.
 American Hospital.
 Portuguese Pavilion.
 Prussian Shed for Machines.
 Roquefort Cheese Cave and Dépôt.
 Dutch Diamond-cutting Mill and Tinwork.
 Aquarium of Salt and Fresh Water.
 Juries' Assembly Rooms.

Omnibuses run from all parts of Paris to the Exhibition. It is also accessible by a branch railway from the Chemin de Ceinture.

PA

Côté de
Pont

- N. Italy.
- O. Roman States
- P. Danube Prince
- Q. Turkey.
- R. Egypt.
- S. China, Japan,
- T. Persia and C
- Asia.
- U. Africa.
- V. United States
- X. Mexico, Centr
- America.
- Z. Great Britain



COMPARTMENTS.

- A A. France.
- B. Holland.
- C. Belgium.
- D. Prussia.
- E. Germany.
- F. Austria.
- G. Switzerland.
- H. Spain.
- I. Portugal.
- J. Greece.
- K. Denmark.
- L. Sweden and Norway
- M. Russia.

Côté de
l'Ecole Militaire

PARK.

BITION.

5

A

HANDBOOK FOR VISITORS

TO

PARIS.

Part I.—LONDON to PARIS.

* * The shortest time required for this journey (10 or 10½ hrs.) is likely to be reduced by ½ an hour when the mail train adopts the new line of railway from Calais to Boulogne and Paris (instead of Calais and Arras). The time will further be curtailed ½ an hour when the direct line of the S. E. Railway to Tunbridge is finished.

THERE are several routes from London to Paris.

- a. By Folkstone and Boulogne. 267 m., 10 hrs.
- b. By Dover and Calais. 312 m., 11 hrs.
- c. By Boulogne or Calais direct from the Thames. 10 hrs. voyage.
- d. By Newhaven and Dieppe. 240 m.
- e. By Southampton and Havre.
- f. By Dunkirk and Lille.

a. By **Folkstone** and **Boulogne**. This is the quickest route. Fares from London to Paris: 2*l.* 11*s.* 8*d.* first class; 1*l.* 18*s.* second. Return tickets, available for 1 month, 4*l.* 7*s.* and 3*l.* 7*s.* Charges for luggage very high. The tidal express trains accomplish the journey in from 10 to 12 hours, starting from the London Bridge and Charing Cross stations in the morning and afternoon at varying hours; for which see the Time Tables of the South-Eastern Company. The sea-passage (27 m.) is made in about 2 hours, and there are excellent hotels at Folkstone, the Pavilion and West Cliff H., where timid passengers may wait for a calm day. The refreshment room at the station is indifferent. Luggage can be registered through from London to Paris, and will then not be examined at the custom-house at Boulogne. Omnibuses, gratis, convey travellers from the steamer to the Terminus at Boulogne, where there is a very good refreshment room. Here persons proceeding to London or Paris will be able to dine without going to the hotels in the town. Passengers are allowed to break the journey by stopping at Folkstone, Boulogne, and Amiens, and to employ 7 days on it.

PARIS.]

Boulogne.

Inns :—H. des Bains, best; H. Brighton, et de la Marine; H. de Londres; and many others. L'Avillon Impérial, the grandest hotel, is distant from steamer and rail, and better suited for sojourners than passing travellers.

A town of 36,700 Inhab., 2000 English, on the mouth of the *Liane*, a small stream. The harbour, a tidal creek, is mainly artificial, and is approached between two long wooden jetties, which make a pleasant walk. It dries at low water. The town has long been frequented by English, and is perhaps more English in appearance than any on the Continent, but in the summer many French families also come to bathe here. It consists of the *Old Town*, on the hill, surrounded by walls, which serve as a promenade, and the *New Town*, which is near the harbour.

Travellers not pressed for time may visit the *Musée* in the Grande Rue, the Cathedral, and the Promenade on the walls in the upper town, and look at the house in which Le Sage, the author of *Gil Blas*, died. The *Cathedral*, in the Haute Ville, crowned by a high dome, is in the modern Italian style, begun in 1827, and not yet finished: beneath it is a *crypt* of the 12th cent. There are 4 *Protestant churches*. The *Etablissement des Bains*, on the shore close to the pier, is a handsome building in the Renaissance style, with Assembly and Reading-rooms: on the beach below are many bathing machines for both sexes. Here and in the neighbouring ports Napoleon collected his flotilla for the invasion of England in 1804, and erected the *Colonne Napoléon* on the heights about 2 m. from the town to commemorate the conquest of that country. The *Val Denacre* forms a very pretty walk.

Merridew, Rue de l'Ecu, has a good *Library*, French and English books, Views, and Guides.

N.B. Good Buffet at the stat. where travellers may dine.

	Kil. Miles.			Kil. Miles.	
Boulogne to Montreuil	..	39 24	Boulogne to Amiens	..	122 77
„ Abbeville	..	80 50	„ Paris	..	272 170

The Railway Station is on the opposite side of the harbour, in the Faubourg de Capecure, where there are several manufactories. The *Railway to Calais*—same stat. as that to Paris—crosses the harbour and passes under the town in a tunnel. The line at first follows the valley of the *Liane*; strikes across the hills, penetrating them by a tunnel, through the forest of Hardelot. It then passes a region of sand-dunes, and emerges on the wide estuary of the *Canche*, leaving on the rt., on the opposite side of the bay, the 2 tall lighthouses at *Etaples*, a decayed port, and then over a flat to

Montreuil Stat.: the town, of 4000 Inhab., is at some distance l. of the Rly., and is principally known to Englishmen through Sterne's '*Sentimental Journey*.'

The Rly. runs parallel to the coast, crossing the Canche; the sea is not seen, being bounded by a high range of sandhills, until it reaches Noyelle and the estuary of the *Somme*, a wide desolate expanse of sandy flats and shallows, with a few coasting vessels lying on their sides or riding at anchor.

Noyelle Junct. Stat. A branch Rly. to *St. Valery* crosses the *Somme* by a long wooden bridge just below here.

The Rly. runs close by the ford of Blanchetaque, where Edward III. crossed the *Somme* with his army before the battle of *Crécy*; following the l. bank of the river to

Abbeville Stat., at a short distance N. of the town.

Inns :—H. de l'Europe; Tête de Bœuf.

20,000 Inhab. A decayed fortress. It contains some quaint specimens of ancient domestic architecture, timber houses, &c., and

The *Ch. of St. Wolfram*. The W. front, and 5 first arches of the nave, are a portion of a magnificent design, never carried out, commenced in the reign of Louis XII., under the Cardinal George d'Amboise. The façade is a splendid example of the flamboyant style, consisting of 3 gorgeous portals flanked by 2 towers; the whole covered with the richest flowing tracery or panelling; the niches being filled with statues. The central door is curiously carved. The remainder of the church is a mean continuation of the first plan. The *prison* is a fragment of the old *castle* of the Counts of Ponthieu. The *Maison Selincourt* (Pl. *St. Pierre*) is curious. The ramparts form a shady promenade.

From Abbeville to Amiens the line is carried up the valley of the *Somme* along its l. bank, with extensive excavations for peat, and then passes through fine meadow-land, in which, on rt., is situated the Amiens *race-course*, one of the best in France.

Amiens Stat. *Buffet* or refreshment room at the Station, not very good.

Inns :—H. du Rhin; H. de France et d'Angleterre; H. du Nord, near the Rly.

An industrious manufacturing town of 53,000 Inhab., situated on the *Somme*, which passes through the town, split into 11 branches, turning water-wheels for many manufactories. The weaving of cotton velvets, chiefly for the Spanish market, and the spinning of cotton and woollen yarns, are the principal branches of industry.

The *Cathedral* is one of the noblest Gothic edifices in Europe. It was begun 1220, only 2 years later than Salisbury, though in a much more mature style, from the design of Robert de Luzarches, but continued and completed, 1269, by Thomas and Regnault de Cor-

mont, except the W. front, not finished until the end of the 14th cent. Three vast and deeply-recessed portals lead into it, the arches supported by a long array of statues in niches instead of pillars, while rows of statuettes supply the place of mouldings, so that the whole forms one mass of sculpture. The sculpture of these porches merits attention; over the centre door a bas-relief represents the Last Judgment: the statues are those of the 12 Apostles. Over the rt.-hand porch the Death and Assumption of the Virgin; over that on the l. is the legend of St. Firmin, the patron of Picardy. Above the portals runs a colossal line of French kings, behind which appears a noble wheel-window; and the whole is flanked by 2 stately but unfinished towers. The entire length is 442 ft. The 3 magnificent rose windows, filled with rich stained glass, each nearly 100 ft. in circumference, form a great ornament to this church, and surpass everything of the sort which England can show. The font in the N. transept is an oblong trough of stone, probably of the 10th or 11th cent. Round the wall which separates the choir from its aisles runs a low screen of stone, enclosing a series of curious sculptures, in high relief, representing on the S. side the legend of St. Firmin, and on the N. the acts and death of John the Baptist. They date from the end of the 15th cent. The choir, terminating in a semicircular E. end, the elegantly groined roof resting on compressed lancet-pointed arches, yields in beauty to no part of the church. It is also especially distinguished for the elaborately carved woodwork of its 116 stalls of 1520: in variety of invention and delicacy of execution there is nothing finer of the kind in Europe. The roof is a wonderful piece of carpentry, 46 ft. high; a forest of oak and chestnut must be contained in it.

The *Ch. of St. Germain*, in a dirty back street, S.W. of the cathedral, and apparently of the same period, is a very fine specimen of a town church, of late Dec. verging into Flamboyant, surmounted by a very striking tower and spire at N.W. angle. *Obs.* the W. door.

A *boulevard* surrounds the town, occupying the site of the ancient ramparts, and, being planted with trees, forms an agreeable promenade. A *citadel* remains, built on the rt. bank of the Somme by Henri IV., and strengthened by modern works.

After leaving Amiens the line ascends rapidly from the valley of the Somme to the plateau or great level of the plain of Picardy, and then descends into the valley of the Oise, passing near the town of Clermont on rt. to

Creil Junct. Stat. From here branches off on l. the line to Compiègne and St. Quentin, Cologne, &c.; and on the rt. those to Beauvais and Pontoise.

Leaving Creil, the line crosses the Oise, and then ascends to the plateau, on which is situated the forest of Chantilly. Two fine viaducts are crossed before and after.

Chantilly (see in Part III). From here the line traverses the forest of Chantilly, passing l. the Etang de Comelle, crosses a high-land, descending by Pierrefitte to

St. Denis (in Part III).

Paris, Station du Nord. Cabs and omnibuses on the arrival of every train; tariff 1 fr. 50 c. to 2 frs., and with luggage 2½ frs., before and after midnight; the cabs are entitled to 25 c. for each large parcel of luggage. 1 fr. by omnibus to any part of Paris. There are very comfortable *small omnibuses* drawn by one horse (fare 6 frs.), capable of holding a family with their luggage; larger ones for 10, and no charge for luggage; ladies may sit in them (since there is no waiting-room on the arrival side of the stat.) during the tedious operation of sorting and delivering luggage.

b. By Dover and Calais: * time nearly the same as by Boulogne, but distance longer and fare higher (2l. 17s. 10d. first class, 2l. 2s. 6d. second class). As the trains carry the mails, they run at fixed times, from London Bridge, Charing Cross, Victoria, and Blackfriars stations at 8.30 P.M. and 7.30 A.M., reaching Paris in 10½ or 11 hrs. Luggage can be registered through. Charges on luggage very high. Passengers are allowed to stop at Dover, Calais, or Amiens, and may spend seven days on the journey. Sea-passage 1½ to 2 hrs.

Calais.

Inns :—H. Dessin, good; Quillacq's Hotel; H. de Paris, more moderate. The Buffet or Refreshment-room at the Rly. terminus is very good; attached to it is an *Inn*, where comfortable beds can be had. The rly. stat. is close to the pier and the landing-place from the steamers.

A town of 23,000 Inhab., surrounded by strong fortifications, and curious as a genuine French or rather Flemish town. It was taken by the English under Edward III. in 1347, retaken from Queen Mary by the Duke of Guise in 1558. The walls and the jetties form pleasant walks. The *Church* was built by the English, and is a fine early Gothic edifice. The *H. de Guise*, formerly the hall of the woolstaplers, has vestiges of Tudor architecture. English Protestant church in the Rue des Prêtres.

* The Railway from Calais direct to Boulogne, opened 1867, will save ¼ hr. on the journey to Paris. —

	Kil.	Miles.
Calais to St. Omer	42	26
„ Hazebrouck	62	38
„ Bethune	98	61
„ Arras	136	84
„ Amlens Junc. Stat. ..	172	107
„ Creil	203	126
„ Paris.. .. .	327	198

On leaving the Quai the Rly. skirts the N.E. angle of the Citadel, and runs by the side of the river Aa : it crosses the Canal d'Ardres, near the Pont Sans Pareil.

The country about Calais, and for some distance inland, is low and wet, intersected by marshy ditches, and traversed by rows of pollard willows. It is drained by the Canal de St. Omer, which falls into the sea at Calais : the tides are kept out by embankments.

Ardres Stat. A little to the W. of the road is the *Field of the Cloth of Gold*, the scene of the meeting between Henry VIII. and Francis I., with their suites of 5696 persons and 4325 horses, in 1520.

St. Omer Stat., a third-rate fortress, with a population of 22,500 souls ; a very dull place.

The *Cathedral*, at the upper end of the Rue St. Bertin, is a fine building, showing the transition from the round to the pointed style.

At the opposite extremity of the same street stand the scanty remains of the famous *Abbey Church of St. Bertin*, at one time the noblest Gothic monument of French Flanders, destroyed since 1830. The fragment remaining consists of a stately tower built in the 15th cent.

A *Seminary* for the education of English and Irish Roman Catholics exists at St. Omer : it replaced the celebrated *Jesuits' College* founded by Father Parsons for young Englishmen. Daniel O'Connell was brought up in it for the priesthood ; and several of the conspirators engaged in the Gunpowder Plot were pupils of the same school. There are not more than 15 or 20 students at present.

The rly. proceeds across the fine plain of the Artois, passing by
Aire Stat. to

Bethune ; the tower of its ch. is seen between trees ; several sugar manufactories from beetroot about here. From this passing by

Lens Stat. to

Arras Junc. Stat. A fine city ; Pop. 23,485. It is a fortress of *third class, seated on the Scarpe*. It has quite the character of a

Flemish town, especially in its *Grande Place*, surrounded by Gothic gable-faced houses, terminating in scallops and scroll-work supported on open arcades, which by a decree of the town-council are preserved unaltered. On one side of it stands the *Hôtel de Ville*, a pleasing structure in the latest Gothic, something resembling our Elizabethan, built 1510, surmounted by a *Beffroi*.

The Rly. to Douai and Lille branches l.

The Rly. then descends along the valley of the Scarpe, and afterwards follows the river Miraumont to

Corbis Stat. The Rly. next crosses the Somme 3 times, and passes some considerable peat-works.

Longueau Junct. Stat., 3 m. from Amiens (passengers for Amiens and Boulogne change carriages here): the Rly. thence to Paris is described above.

c. By Boulogne direct, in steamers of the Gen. Steam Nav. Co., from London Bridge Wharf daily. Passage to Boulogne about 10 hrs.; average time employed between London and Paris 16 hrs., of which about 6 are in the Thames, or in its estuary as far as the N. Foreland, and through the Downs. Fares from London to Paris by tickets, available for 10 days: Chief cabin and first class, 11. 5s.; fore cabin and second class, 18s.; fore cabin and third class, 16s.; return tickets. This is now the cheapest conveyance to Paris, the charges for over-weight of luggage being much less than by the mail and express tidal trains through Calais and Boulogne, and convenient in fine weather, since special trains from Boulogne and Paris are started in correspondence with the arrival and departure of the boats; but the return voyage is less agreeable, the vessels being often overladen with deck cargoes, especially during the spring and summer, of vegetables, fruit, eggs, and even live animals, so that at times there is scarcely room to stand upon deck, much less to move about. There are also rather heavy charges for wharfage on all articles of personal luggage, upon landing at London Bridge from these boats; and still higher at Boulogne, where 1 fr. is charged by the Fishermen's Wives' Association, who possess this monopoly, for every package landed and carried to the hotels or rly. station; the Commissionaires' charges are about one half more, but the greater number of travellers can dispense with their services; these charges are all included in the registry of fees for luggage at the London rly. stations by the tidal trains through Folkestone.

d. By Newhaven and Dieppe: from London Bridge or Victoria Stat. 2 departures daily during the summer season. First class

30s., including steward's fee; second class, 22s.; third, 16s.: tickets available for 7 days. Return tickets: First class, 50s.; second, 36s.; third, 28s.: available for a month. The eating department on board the steamers leaves much to be desired. The time to Paris, including stoppages, in summer averages 15 hrs.; in winter, when there are no special trains for the tidal steamers, from 18 to 24 hrs., which sometimes entails a considerable detention at Dieppe: the sea-passage, in much improved steamers, occupies on an average 6 hrs. The times of starting vary to suit the tide. See 'Times' advertisement or South-Western Railway Tables. Luggage booked through. London to Newhaven, 2½ hrs.; Newhaven to Dieppe, 6 to 7 hrs.; Dieppe to Paris, 4½ hrs. exp., 7½ hrs. ord. Charges for over-weight on luggage much less than by Folkestone and Dover.

Dieppe.

Inns:—H. Royal, near the Quai, very fair; H. du Nord et Victoria, conveniently situated for persons landing from the steamers; Grand H. des Bains (Morgan's), facing the sea, near the Baths; H. Imperial; H. des Bains, near the Custom-house; Taylor's Hotel.

26,000 Inhab. Situated in a depression between two high ranges of the chalk cliffs which here line the coast, as white and nearly as tall as those of England. Through this gap the small river Arques flows into the sea, forming a tolerable tide harbour fit for vessels of 500 tons, lined with quays, and cleared from mud by sluices. Within the tide harbour a large floating dock has been constructed. Dieppe is one of the chief fishing-ports in France, equipping annually 60 vessels of the united tonnage of 9000 tons for the cod fishery, and many more for that of the herring.

The streets are regular, and display few specimens of antiquity, in consequence of the bombardment of the town by the English, who, returning from an unsuccessful attack on Brest, 1694, revenged themselves by laying this town in ruins,—a reckless and inglorious exploit.

The *Ch. of St. Jacques* is disfigured by yellow wash and wooden screens. The transepts are the oldest part, built in the 13th cent., as were perhaps the arches of the choir: the nave is a little later, and the roof and many of the side chapels are not older than the 15th. The screens and curious carvings in the side aisles deserve notice as examples of French florid Gothic of the 15th and 16th cents. Near the ch. is a fine Gothic *Cross*.

The *Castle*, rising on the tall cliff at the W. end of the town, built in the 15th cent., is now a barrack, and modernised. It is, however, a picturesque object.

The *manufacture of carved ivory* here is almost peculiar to Dieppe.

Dieppe is much frequented as a watering-place in summer. The *Etablissement des Bains* is situated near the beach, nearly under the castle, and is replete with every convenience—salons, news-rooms, concerts, balls.

English Ch. service, Sunday at 1 P.M., in the chapel of an old Carmelite convent.

The *Environs of Dieppe* present several interesting excursions. About 2 m. to the E., on the cliffs above the sea, is a camp capable of holding many thousand men, called *la Cité des Limes*, once attributed to Cæsar, but now supposed to be Gallic.

The most interesting walk, however, in the neighbourhood of Dieppe is to the ruins of the *Castle of Arques*, situated in the valley of the Bèthune, at its junction with the Arques, less than 4 m. S.E. of Dieppe. It is probable that the oldest parts, viz. the *Donjon* and its enclosure, dates from the time of our Henry II., who rebuilt the castle at the end of the 12th cent.; other portions are not older than the 16th cent. The main entrance remains flanked by 2 massive towers of immense size; and portions of the piers of the drawbridge which led to it are still standing, but the 3 successive arches of the gateway are torn into nearly shapeless rents.

Within a pleasant walk from Dieppe, at the pretty but scattered *village of Varengeville*, stands *le Manoir d'Ango*, the château of the celebrated merchant of Dieppe, Ango,—the host and friend of Francis I. Though now converted into a farm-house, so little of its external form is defaced that the eye can readily trace all the richness of decoration which distinguished the style of the Renaissance when it was built.

	Miles.
Dieppe to Rouen	38
„ Vernon	74
„ Mantes	88
„ Polisy	107
„ Paris	124

A tunnel at Appeville, rather more than 1 m. long, carries the Rly. into the valley of the Scie, up which it runs for more than 18 m., crossing it 22 times. It is enlivened by several mills in the midst of meadows and of orchards, one of the characteristic features of Normandy, which is a cider, not wine-producing, province.

The summit level of the line is attained through the long and deep cutting of Frithemesnil, leading into the Valley de Clères, 8 m. beyond which

The Dieppe Rly. falls into the line from Rouen to Havre, near

Malaunay Stat. and the *Viaduct* of 8 arches.

The line of houses, factories, and chimneys, interspersed with

villas, orchards, and gardens, almost uninterrupted, from Malaunay to Rouen, may remind an Englishman of the clothing district of the W. of England.

Before entering Rouen a pretty view is obtained of the hills which border the Seine; the Rly. then plunges into long tunnels under the N. suburb of the town, the station being in an open space between two of them.

Rouen Stat. An excellent *buffet* or refreshment room at the Station.

Inns :—H. d'Angleterre, on the Quai; H. de France, in the town; H. d'Albion, tolerable; H. de Paris, on the Quai; others inferior.

This capital of ancient Normandy is agreeably seated on the Seine, and yields to no provincial city of France in its majestic and venerable aspect, in historic associations, and in magnificent buildings, the triumph of the ecclesiastical and civil architecture of the middle ages. It has this advantage also over most other ancient towns, that it is not a mere heap of dry bones, destitute of life and abandoned by commerce; its narrow streets of gable-faced, timber-fronted mansions, are giving place to broad stately avenues, and swarm with busy crowds; it is a focus of trade, and the chief seat of the cotton manufacture in France. It may be called, indeed, the French Manchester. It contains 100,000 Inhab., or with the suburbs 150,000, and is surpassed in population by only 4 other cities in France.

The Seine, here more than 1000 ft. broad, is accessible for vessels of 300 tons. Its banks are formed into fine broad *Quais*, and these are lined with handsome modern buildings, which serve as a screen to hide a rear rank of tottering timber houses, such as once formed the bulk of the city.

A *Boulevard*, occupying the place of the old fortifications which resisted Henry V. of England and Henri IV. of France, runs round the old town nearly in a semicircle, touching the Seine at its two extremities.

The chief thoroughfares leading to the Seine are Rue de l'Impératrice, commencing near the Paris Rly. Stat.; the Rue Impériale; and the *Rue Grand Pont*, which runs up from the quai opposite the suspension-bridge, and includes the best shops. It will bring you to the Cathedral. A little in the rear of it, to the E., is the ch. of St. Maclou, from which the Rue Impériale, running due N., leads to St. Ouen, the noblest church in Rouen. Close beside it, in the *H. de Ville*, is the gallery of pictures; but more worthy of atten-

tion is the Museum of Antiquities, Rue Beauvoisine, near the Boulevard. Hence you must thread your way back to the river, visiting in turn the Palais de Justice, Tour de la Grosse Horloge, Place de la Pucelle, and Hôtel du Bourgtheroude.

The **Cathedral** of Notre Dame occupies with its W. front one side of a small square, formerly the fruit and flower market. The vast proportions of this grand Gothic façade, its elaborate and profuse decorations, impress one at first glance. The projecting central porch and the whole of the upper part were the work of Cardinal d'Amboise (1509-1530); the lateral porches are of an earlier period (13th cent.) and chaster style; and the sculpture adorning them deserves attention. Of the 2 stately flanking towers, that of *St. Romain*, on the N., rests on walls older than any other part of the building (12th cent.): it may be profitably ascended on account of the view. The rt-hand, or S.W. tower, called *Tour de Beurre*, because built (between 1485 and 1507) with the money paid for indulgences to eat butter in Lent, is a far more beautiful structure, surmounted with an elegant circlet of stone filigree. The central spire is a cage of cast-iron bars intended to replace one of wood destroyed by lightning 1822. It reaches to a height of 482 ft. A corkscrew or geometrical staircase of iron worms itself up the centre to a dizzy height.

The N. and S. fronts are in a style resembling the decorated of England, with geometric tracery. The very beautiful N. door, called *Portail des Libraires*, from the book-stalls which once occupied the court before it, was not finished until 1478. The opposite one leading to the S. transept, called *Portail de la Calende*, and nearly of the same age and style, is ornamented with bas-reliefs from the history of Joseph. The N. transept is flanked on either side by open towers of great beauty, and of such proportions as would fit them for the W. front of an English cathedral.

The *interior* measures 435 ft. in length, and the height of the nave is 89½ ft. It is in the early Pointed style. The 3 rose windows, in the nave and transepts, are very fine in size and decoration. In the end chapel, on the S. side of the nave, is the tomb and effigy of Rollo, first Duke of Normandy, and opposite to it that of his son William Long Epée: but the figures are not older probably than the 13th cent.

The *choir*, separated from the nave by a modern Grecian screen, was built between 1280 and 1300. The carving of the stalls, executed 1467, is very elaborate. The finest and oldest painted glass is to be found in the chapels of the choir aisles; it is of the 13th cent. Small lozenge-shaped tablets of marble, let into the pavement of the choir, mark the spots where the heart of Richard

Cœur de Lion, and the bodies of his brother Henry (died 1183), of William son of Geoffroy Plantagenet their uncle, and of John Duke of Bedford, regent under Henry VI. (1435), were interred. Their monuments, much injured by the Huguenots in 1663, when all parts of the church suffered more or less, were removed, and lost until 1838, when the *effigy of Richard I.*, a rude statue 6½ feet long, was dug up from under the pavement. His "lion heart" was also found still perfect, but shrunk in size, enclosed in a case of lead, and is now deposited in the Museum. His body was interred at Fontevrault; but he bequeathed his heart to Rouen, on account of the great affection which he bore to the Normans. The effigy, of limestone, much mutilated, represents him crowned, and in the royal robes. In 1857 the effigies of Henry II. and the regent Duke of Bedford were also found, and placed in the *Lady Chapel* behind the high altar, which contains two other splendid monuments. *a.* On the rt. hand is that of Cardinal George d'Amboise, Archbishop of Rouen and minister of Louis XII., and his brother, a magnificent structure of marble, in the style of the Renaissance, executed in 1525. *b.* On the l. side, the monument, in white and black marble, of the Duc de Brézé, grand seneschal of Normandy; but more remarkable as husband of Diane de Poitiers, mistress of Henry II., by whom it was erected; it is attributed to Jean Goujon, or Jean Cousin.

A rich florid Gothic niche at the side, surmounted by a stone canopy of open work and intervening stems, was erected at an earlier period (1465) to Pierre de Brézé, grandfather of the preceding.

The elaborately carved screen in front of the sacristy, executed in the latter part of the 15th cent., and its wrought-iron door, must not be passed without notice.

Passing the *Archevêché*, contiguous to the cathedral on its N. and E. side, we come to the

**Ch. of St. Maclou*, which ranks third among the churches of Rouen in beauty. Its grandest feature is its triple porch; it is a fine specimen of the florid architecture of the 15th cent., and the sculpture adorning it is of exquisite taste and beauty of execution. The traveller should pay attention to the wooden doors (including that on the N. side), beautifully carved with Scripture subjects, in bas-relief, by Jean Goujon, it is said, and to the elaborate winding stair of stone near the W. entrance, leading to the organ-loft. There is much painted glass in the windows. The exterior of this beautiful ch. was, till within the last 10 years, almost covered by old houses.

A wide modern street, Rue Impériale, leading from the Bridge to the Boulevard, brings you to the

****Ch. of St. Ouen**, which surpasses the cathedral in purity of style, masterly execution, and splendid but judicious decoration, and is inferior only as regards historic monuments.

The first stone of the existing edifice (for 4 other churches had preceded it) was laid 1318 by Abbot Jean Roussel; the choir, the chapels, and nearly all the transept, were completed in 21 years, and the nave and tower finished by the end of the 15th. cent. The W. front, long unfinished, was completed (1845-1853) by the addition of 2 flanking steeples, surmounting 3 deep-set portals; and it is now one of the very few continental churches which are actually finished.

Above the cross rises the central tower, 260 ft. high, a model of grace and delicacy.

The S. portal, called *des Marmouzets* from figures of the animals carved on it, deserves attentive examination, as a gem of Gothic work scarcely to be surpassed. The bas-relief over the door represents the Death and Assumption of the Virgin, with the statue of St. Ouen beneath: the whole has been well restored.

The interior (443 ft. long, 83 ft. wide, 106 ft. high), notwithstanding its size, is peculiarly light and graceful; the front pillars of its richly moulded piers run up uninterruptedly to the roof as ribs, the side ones bend under the arches. The 4 central piers supporting the tower are unrivalled. All the glass is painted, and there are 2 noble rose-windows filled with it. The stranger should look into the holy-water basin (*bénitier*) close to the W. door; he will find the beauties of the interior all mirrored on the surface of the water.

The whole of the transept, choir, and lower part of the tower, are decorated in character, passing into the *flamboyant* in the upper story of the tower and in the nave.

A pretty *Public Garden*, whose great ornament, however, is the adjacent ch., extends along the N. side of St. Ouen, behind the *Hôtel de Ville*; it was originally the convent garden. Within it, attached to the ch., stands a very perfect *Norman Tower*, with round-headed windows, in the style of the 11th. cent.; it probably formed part of a previously existing church. It is called "*La Chambre aux Clercs*."

The *Hôtel de Ville*, a handsome building of Italian architecture, attached to the N. transept of the ch., formed part of the monastery of St. Ouen. Besides the municipal offices, it contains the *Public Library*, and the *Musée des Tableaux*, with an ancient and fine Flemish picture; the predella of an altar-piece, by *Perugino*; St. Francis in ecstasy, by *Ann. Caracci*; &c.

Musée des Antiquités, Rue Beauvoisine, is interesting, and highly

creditable to the administration of the department, by which it was founded, 1833-4. The following enumeration will give an idea of the nature of the objects preserved here :—The door of the house in which Corneille was born ; many Roman and Gallic tombstones, coffins, &c., dug up at Rouen and other places in the Dépt. de la Seine Inférieure ; many fragments of Roman sculpture ; specimens of pottery, glass, mosaics ; inscriptions ; together with a draped female statue of good work, but wanting the head, from the Roman theatre, Lillebonne. Here is one of the best historic collections of *Painted Glass*—including 15 windows, by which the gallery is lighted, from suppressed convents, churches, &c. The shrine of St. Sever, of oak, covered with copper-plates gilt and silvered, is an elegant piece of workmanship of the end of the 12th cent. : it has been restored.

The *Musée Céramique* is one of the most instructive collections of pottery and china in France, particularly rich in specimens of the manufacture of Rouen.

The amateur of stained glass should not omit to visit the churches of *St. Godard*, containing 2 windows 32 ft. high and 12 wide, of the 16th cent., and many good modern windows ; and of *St. Patrice*, where there are many more of still greater beauty, executed in the 16th cent. The tower of the suppressed ch. of *St. Laurent* is very beautiful, and there is a design of pulling down this ch. and houses, and leaving the tower in a new street. These three churches are all near the rly. stat. The *Ch. of St. Vincent* has an exquisite Gothic porch, and very fine painted glass likewise. Another church, *St. Gervais*, near the Rly. terminus, is reputed the oldest edifice in Rouen, and one of the earliest Christian monuments in France. The church itself is low, humble, and not remarkable ; but beneath it is a *crypt*, of construction as old probably as the 4th cent. in the courses of Roman tiles between the layers of rough masonry. The 2 low-arched recesses in the walls are said to have been the graves of St. Mello and St. Avitien, the first archbishop of Rouen. The circular E. end of the ch., which rests upon this crypt, is in the earliest Norman style : and some of the pillars let into the wall, but too short to support the roof, have classic capitals. William the Conqueror, tortured by the wound he had received at the cruel sack and burning of Mantes, retired to the monastery of St. Gervais to die.

The old ch. of *St. Paul*, at the foot of St. Catherine's hill, is one of the most ancient ecclesiastical buildings in Rouen.

Previous to the Revolution there were 36 churches in Rouen, there are now 14 in use ; but there remain many suppressed ones, most of them converted into warehouses.

The ***Palais de Justice* is a very interesting specimen of civic Gothic architecture, which may vie with some of the town-halls of the Low Countries. Reared at a time when the style had become fantastic in its forms and exuberant in its adornments, it yet displays so much originality of invention, beauty, and gorgeous magnificence, that it is hard to condemn it for a want of taste and purity. It has since 1840 been repaired and completed in the most perfect and judicious manner.

It lines 3 sides of a square; the wing on the l. is the *Salle des Procureurs*, built 1493, as a sort of exchange for merchants, native and foreign, to meet in. It is a large and handsome hall, with an open roof, like a ship's hull reversed, 160 ft. long and 50 ft. high—a sort of Westminster Hall in miniature, and now serving the same purposes. The body of the building in the centre was raised 6 years later by Louis XII. for the *Cour d'Echiquier* of Normandy, the ancient supreme tribunal of the duchy, at least as old as the time of William the Conqueror, for which the name of parliament was substituted in 1515 by Francis I.

The chamber in which the parliament of Normandy met is now the *Salle d'Assises*. It has a fine roof of black oak, set off with gold; but the elegant pendants which hung from it have been removed, and the wainscoting, painted over with arabesques and old mottoes reminding judges of their duties, has been taken down or effaced by whitewash. The little room in the tourelle is well worth a visit. In the new buildings are numerous courts of justice, &c., on a very handsome scale.

Behind the Palais is a large building, formerly the residence of the president of the parliament, now converted into courts of justice.

The **Rue de la Grosse Horloge*, not far from the Palais, one of the oldest and most picturesque in Rouen, is so called from the antique clock gate-house, built 1527, by which it is spanned, adjoining the tower of the Beffroi, whence the curfew is still tolled every evening. In this street are several ancient houses. Nos. 115 and 129 deserve notice.

The old house near the S.W. corner of the *Place W.* of the Cathedral was formerly the *Bureau de Finances*, and has recently been restored by a private club, which occupies a part of it.

The *Place de la Pucelle*, known also by the vulgar name *Marché aux Veaux*, serves to record the fate of the heroic and unfortunate Jeanne d'Arc, the deliverer of her country, and the terror of the English, who was burned alive here as a sorceress 1431, on the spot marked by a contemptible modern statue placed upon a fountain.

On one side of the *Place*, within a short distance of the statue, is the **Hôtel du Bourghéroutte*, constructed at the end of the 15th

and beginning of the 16th cent., by William le Roux, seigneur of Bourghéroude, nearly at the same period as the Palais de Justice. It is built round a courtyard, and its inner wall is ornamented with a series of bas-reliefs on tablets of marble, representing the interview of the Cloth of Gold, and the procession of the two kings Henry VIII. and Francis I., attended by their suite, among whom Cardinal Wolsey is conspicuous. Above these are other sculptures of allegorical figures, and the elegant hexagonal tower is decorated with pastoral subjects.

The very old and curious edifice called *Les Halles*, situated between the cathedral and the stone bridge, appropriated to the purpose of a cloth-hall for the sale of the manufactures of Rouen, occupies the site, and seems to have formed part of the ancient palace and Vieille Tour, in which our King John is said to have imprisoned and finally murdered his nephew Prince Arthur.

On the St. Sever side, near the Rly. Stat., and close to the stone bridge, is the Cours la Reine, a fine avenue and promenade along the banks of the Seine.

Bridges.—The first bridge over the Seine here was built (1167) by Queen Matilda, daughter of Henry I.; it lasted till the middle of the 15th cent., when it was destroyed, and a bridge of boats substituted for it. In 1829 the upper bridge of stone was completed, and in 1836 the boats were finally replaced by a suspension bridge 650 ft. long. An opening is left in the centre of this, between the supporting piers, under a lofty cast-iron arch rising 82 ft. above the river, to allow masted vessels to pass.

English Ch. service in a chapel at Sotteville, and at 3½ P.M. in the *French Protestant ch.* in the Place St. Eloy.

The **Mont St. Catherine*, the escarped chalk hill on the E. of the city, rising above the Seine and on the old road to Paris, affords the best distant and panoramic view of Rouen, and will well repay the labour to those who are not afraid to face a steep ascent, 380 ft. high, which may be mastered in half an hour, starting from the end of the Cours de Paris (omnibuses to near the top every ½ hour).

All along the top of the mount are traces of ditches and foundations of bastions, part of the strong *Fort* occupied by the Marquis de Villars and the soldiers of the League during the siege of 1591, which were captured by Henri IV., and dismantled by him.

Not far from St. Catherine's is *Blosseville Bonsecours*, much resorted to by pilgrims. A splendid modern Gothic *Ch.*, gorgeously painted internally, and adorned by fine painted windows, has been built to replace the ancient chapel. The lower part of the walls is covered with exvoto tablets, and the ch. and the view from it well deserve a visit.

It will be worth while to drive out to the château of *Cantelou*, on the road to Caudebec, on account of its beautiful view.

After leaving the stat. the Rly. to Paris enters a tunnel, emerges, and crosses the valley of *Darnétal* with its numerous manufactories, enters another tunnel under the hill of St. Catherine, and emerges to cross the Seine. From the bridge there is a beautiful view of Rouen on the rt. The Rly. then runs along the plain, crosses the Seine again near the large manufacturing town of Elbœuf on rt., and then a third time. From near Gaillon stat. the ruins of *Château Gaillard* may be seen on a lofty cliff some miles on the l. The Rly. here runs by the side of the river, through a lovely country; occasionally through a short tunnel.

Vernon. Near this vines are first met with. An old town with a tolerable Gothic ch. and large cavalry barracks. Beyond this is the tunnel of Rolleboise, $1\frac{1}{2}$ m. long. Near *Rosny* Stat. stands the château of Sully, which afterwards belonged to the Duchesse de Berry.

Mantes Junct. Stat. Buffet or refreshment-room. The Rly. to Caen and Cherbourg branches off here on rt. The ch. is a fine Gothic building with handsome towers. The Rly. continues along the banks of the Seine, often very picturesque. *Poissy*, on rt., is the great cattle-market of Paris, with a very fine Gothic ch. The Rly. now traverses the forest of St. Germain, not, however, the prettiest part of it, and then enters the plain of Paris, very monotonous, except just where it crosses the bends of the Seine. Before reaching Paris the hill and strong fort of Mont Valérien are seen on the rt.

Paris Terminus, Place du Havre. There are no omnibuses at this station, nor are the ordinary fiacres allowed to enter it, so that the traveller is obliged to take the *privileged* carriages (*voitures de remise*), whose charges are high, especially at a late hour, when most persons by this line arrive, and the drivers of which, from the monopoly, are uncivil. To the economically-disposed traveller the exclusion of omnibuses from the interior of the station is a disadvantage; whilst to him who dreads battling and beating-down, the want of vehicles almost without a tariff is most annoying. The charges authorized are above those of the ordinary public conveyances, and, for a distance—as to the Rue de la Paix, Place Vendôme, or Rue de Rivoli—equal to that from London Bridge Station to the Post-Office, nearly triple what they are, especially with luggage, in the British capital; after midnight no one can expect to get off for less than 3 frs.

e. By **Southampton and Havre**, from the Waterloo terminus. Steamers 5 days a week—see 'Times' advertisement. Fares, including Steward's fee, same as by Newhaven. Luggage can be registered through. The pier from which the steamers start at Southampton is about $\frac{1}{4}$ m. from the Rly. Station, and the terminus at Havre is a long way from the landing-place. There are omnibuses between them, but not included in the fare. Time 18 to 20 hrs.; London to Southampton 3 hrs.; sea passage $9\frac{1}{2}$ hrs., of which $1\frac{1}{2}$ hrs. are inside the Isle of Wight: the passage is generally made by night. Havre to Paris $5\frac{1}{2}$ hrs. exp., 7 hrs. ord.

Havre (*Fr. le Havre, formerly Havre de Grace*).

Inns: H. Frascati, good, but far from the Quai; H. de l'Europe, in the street near the Quai; H. d'Angleterre, Rue de Paris. Omnibus from the Quai to the Rly. Terminus.

This is the most thriving maritime town of France, situated on the N. side of the estuary of the Seine, and contains 70,000 Inhab. It is quite modern, owing its foundation to Francis I. (1516), and its prosperity to the judicious enactments of Louis XVI., though it has received its great impulse since 1815. The quays bordering on the basins, lined with vessels, and choked up with cotton-bales, sugar-casks, &c., are the chief scenes of life. The strange cries and glittering plumage of parrots and macaws will remind the stranger of the connexion of the port with tropical countries. Its principal street is the Rue de Paris, extending from the new Hôtel de Ville to the entrance of the port.

The old ramparts, which completely surrounded the town, and must have rendered it very unhealthy, were removed in 1856, and Havre, Ingouville, and Graville, containing a Pop. of near 70,000, are now united.

The tide passing up the Seine keeps up the water in the harbour, so that moderately-sized vessels can enter for nearly 3 hrs. each tide; at low-water the Avant-Port is left dry. The harbour consists of the Avant-Port or tidal harbour; the docks called Bassin du Commerce (14 acres) in front of the theatre, and 2 others (one of 15 acres) communicating with it; the Bassin de la Floride, destined for steamers; and the Bassins de Vauban, near the Rly. stat. A very wide dock entrance to the Bassin de la Floride was constructed 1859-60. The principal foreign trade is with America, and numerous large liners usually lie alongside the quays.

It is the place of import of all the foreign articles needed for the supply of the French metropolis: like Liverpool with us, it is the *chief cotton port* of France, furnishing this commodity to the manu-

facturers of Rouen, Lille, St. Quentin, and even as far as Alsace, and from these cities it again receives the manufactured goods for exportation. Much of the cotton now goes by the Rly., but huge barges called *chalands*, towed by steamers, are still employed. Havre is the principal port of communication between France and the United States; and a great number of emigrants, mostly from Germany, annually embark here for the New World.

The N. jetty is the principal promenade, and very amusing it is at high water. The height of Ingouville commands a fine view of the estuary of the Seine.

The town was delivered over to the keeping of Queen Elizabeth by the Prince de Condé, leader of the Huguenots, 1562, and the command of it was intrusted to Ambrose Dudley, Earl of Warwick; but the English were ejected within a year, after a most obstinate siege.

The ch. of Notre Dame, in the Rue de Paris, is large, but contains nothing remarkable, except a bomb-shell which is said to have been thrown by the English in 1694, and to have fallen without exploding where it now lies.

English Protestant Chapel in the Cours Napoléon; service at 12 and 3½ on Sundays. A handsome *Museum* and *Public Library* has been built on the site of the old Hôtel de Ville, on the Quai, at the end of the Rue de Paris. At the other extremity has been erected the new and handsome Hôtel de Ville, with a pretty garden in front of it; and not far off is the Sous-Préfecture, rivalling the Hôtel de Ville. Both are built on the site of the old ramparts.

The *Theatre* in the Place Louis XVI., or du Spectacle, at the extremity of the Bassin du Commerce, is one of the most striking buildings in the town.

The Norm. ch. of *Graville*, 2 m. on the Rouen road, is very prettily situated and well worth a visit.

RAILWAY.—HAVRE TO PARIS.

	Miles.
Havre to Yvetôt	31
„ Barentin	45
„ Rouen	55
„ Paris	141

The Rly. on leaving Havre has the pretty hill of Graville on one side and the wide mouth of the Seine on the other. Harfleur ch., close to the Rly. (15th centy.), has a beautiful Gothic spire. The rest of the ch. has been so injured as not to be worth a visit. The country through which the Rly. proceeds is at first very pretty

and like England, until it reaches the high plains of the **Pays de Caux**. Beyond **Yvetôt** the Rly. descends and crosses the verdant and thriving valleys of Barentin and Malaunay, seats of the cotton manufacture, by long and lofty viaducts, and then reaches

Rouen, which, and the road to Paris, are described under *d*.

f. By the Thames and direct Steamboat to Dunkirk every second day nearly (from Fenning's Wharf), thence by Rail to Paris. By **Dunkirk** and **Lille**—see Route *b*. Fares to Paris, not including Steward's fee, 31s., 23s., and 17s. 6d.

Part II.—GENERAL INFORMATION.

A. Passports.—**B. Money.**—**C. Hotels.**—**D. Restaurants.**—**E. Cabs.**—**F. Cafés.**—**G. Reading Rooms.**—**H. Teachers of Foreign Languages.**

Families arriving in Paris will do well to desire the keeper of the hotel they may have selected to send a carriage to wait for them, or, what is more economical and equally good, a small private omnibus, very comfortable conveyance, which, to hold six persons and carry their luggage, will cost 6 frs., for a larger omnibus 10 frs., including conductor's fee. A private carriage, which will not convey luggage, will cost 23 frs.; a coupé de remise for 2 persons only, 3 frs. The best system to be adopted by families will be to have 1 or 2 coupés de remise sent to wait, and a small omnibus for servants and luggage. Omnibuses are in attendance at many of the Rly. Stations, to convey persons to different quarters of the town—fare, 30 c.; but every parcel of luggage is charged in addition. Cabriolets de remise, 2 frs.; hackney coaches with 2 horses 2 fr., with 1 horse 1 fr. 40 c., not including an extra charge of 25 c. for each package of luggage, all of which above 3 gratis (see p. 32).

A. Passports. By a regulation of the French Government in 1860 British subjects can enter and leave France and travel freely in it without a passport. As however the passport may often be required to procure admission to public buildings, and as it will always serve as a certificate of identity and nationality, without which no Englishman ought to leave home, the regulations for obtaining it are subjoined. A Foreign Office passport can be procured (charge 2s.) at the Foreign Office, between 11 and 4, by leaving or sending a *letter of application* from any banking firm in the United Kingdom, or a *certificate of identity* signed by any mayor, magistrate, justice of the peace, minister of religion, physician, surgeon, solicitor, or notary resident in the United Kingdom. Bankers have printed forms of application, and will furnish one to any of their customers.

Certificates of identity may be in the following form:—

(Dated, &c.) The undersigned (*mayor, &c., as the case may be*), residing at (*town, &c.*), hereby certifies that A. B. (*Christian name and surname at length*), whose signature is written beneath, is a British subject and requires a passport, as he intends to travel on the Continent accompanied by his wife, children, sisters, and servant—*Christian name and surname of servant at length—who is a British subject.*

(Signed) J. F. (*usual signature*).

Signature of the above-named A. B. (*usual signature*).

The letter or certificate must be enclosed addressed to the Chief Clerk, Foreign Office, London, with the word "Passport" on the cover, and left at or sent to the Foreign Office. The applicant may on the next day either apply at the Passport Department in the Foreign Office in person, or send with a written order for the passport, which will be delivered on payment of 2s.

Persons living in the country can apply by letter enclosing a post-office order for 2s. payable to the Chief Clerk, Foreign Office, at the post-office, Charing Cross, and the passport will be sent by post.

Passports may also be obtained from the following agents:—at Dover, Mr. Latham; at Folkstone, Mr. Faulkner; at Newhaven, at the Rly. Station; and at Southampton, Mr. Lefeuvre.

The passport must be signed by the bearer in the proper place, and he should take great care to write his name very legibly, otherwise he is liable to be kept waiting whilst the functionaries through whose hands it will pass are deciphering it.

Mr. Lee, 440, West Strand, or Messrs. Dorrell and Son, No. 15, Charing Cross, will obtain the passport and procure the visas at 1s. each on receiving the letter of application or certificate, and will also mount the passport in a book, to save it from wear.

Passports are not required at the several ports, the traveller having only to give his name; nor is a *Permis d'Embarquement* any longer necessary for British subjects going on board the steamers.

B. Money, Measures, and Weights.

MONEY.

In France, accounts are kept in *francs* and *centimes* (or hundred parts), the coinage being arranged on the decimal system; 1 franc contains 10 *décimes* (or double sous), and each *décime* 10 *centimes*.

FRENCH MONEY.

Silver Coins:—

			£.	s.	d.	
Piece of 1 franc	=	100 centimes	=	20 sous	=	0 0 9½ English.
,, ½ franc	=	20 centimes	=	4 sous	=	0 0 1½
,, ¼ franc	=	50 centimes	=	10 sous	=	0 0 4½
,, 2 francs	=	200 centimes	=	40 sous	=	0 1 7
,, 5 francs	=	500 centimes	=	100 sous	=	0 4 0

Gold Coins:—

4 Napoleon piece	..	..	..	..	=	3 4 0
Napoleon, or 20-franc piece	..	..	..	..	=	0 16 0
Half Napoleon, or 10-franc piece	..	..	..	..	=	0 8 0
Quarter Napoleon, or 5-franc piece	..	..	..	..	=	0 4 0

Copper Coins:—

	£.	s.	d.
Décime, or 2-sous piece	=	0	0 1
5 centimes = 1 sous	=	0	0 0½
1 centime	=	0	0 0⅓

N.B. To find the value of centimes, bear in mind that the *Tens* are all pennies, and the *Fives* halfpennies: thus 75c. = 7½d.—25c. = 2½d.—15c. = 1½d. within a fraction, but near enough for all practical purposes.

To reduce French francs into English money where minute exactness is not required, it is only necessary to divide the amount of francs by 25 or to substitute 4 for 100, thus:—

Francs.		£.
100	=	4
1,000	=	40
10,000	=	400
100,000	=	4,000
1,000,000	=	40,000

The Bank of France issues *notes* for 1000, 500, 200, and 100 francs, which are now made legal tender throughout the empire.

FOREIGN COINS REDUCED TO THEIR VALUE IN FRENCH CURRENCY AT
THE PAR OF EXCHANGE.*

	fr.	c.
English sovereign	=	25 21
,, shilling	=	1 26
Dutch guilder	=	2 15
Prussian dollar	=	3 75
Bavarian florin = 20 pence English	=	2 15
Austrian florin = 2 shillings English	=	2 57

FRENCH FRANCS AND CENTIMES REDUCED TO THEIR VALUE IN ENGLISH
POUNDS, SHILLINGS, AND PENCE, AT 25 FRANCS FOR £1.

£.	s.	d.	£.	s.	d.
5 cents.	0	0 0½	65 cents.	0	0 6½
10	0	0 0¾	70	0	0 6¾
15	0	0 1¼	75	0	0 7¼
20	0	0 1¾	80	0	0 7¾
25	0	0 2¼	85	0	0 8¼
30	0	0 2¾	90	0	0 8¾
35	0	0 3¼	95	0	0 9¼
40	0	0 3¾	1 franc	0	0 9½
45	0	0 4¼	2	0	1 7
50	0	0 4¾	3	0	2 4½
55	0	0 5¼	4	0	3 2
60	0	0 5¾	5	0	4 0

* The rate of exchange varies from day to day. It was formerly as high as 26 francs, and is now not much more than 25½ francs for a sovereign.

	£	s.	d.		£	s.	d.
6 francs	0	4	9½	40 francs	1	12	0
7	0	5	7	50	2	0	0
8	0	6	4½	60	2	8	0
9	0	7	2	70	2	16	0
10	0	8	0	80	3	4	0
11	0	8	9½	90	3	12	0
12	0	9	7	100	4	0	0
13	0	10	4½	200	8	0	0
14	0	11	2	300	12	0	0
15	0	12	0	400	16	0	0
16	0	12	9½	500	20	0	0
17	0	13	7	750	30	0	0
18	0	14	4½	1,000	40	0	0
19	0	15	2	5,000	200	0	0
20	0	16	0	10,000	400	0	0
30	1	4	0	100,000	4000	0	0

ENGLISH MONEY REDUCED TO ITS VALUE IN FRENCH FRANCS
AND CENTIMES.

	Fr.	Cts.		Fr.	Cts.		Fr.	Cts.
1 penny	0	10½	12 shillings	15	0	15£ sterl.	375	0
2	0	21	13	16	25	16	400	0
3	0	31½	14	17	50	17	425	0
4	0	42	15	18	75	18	450	0
5	0	52½	16	20	0	19	475	0
6	0	63	17	21	25	20	500	0
7	0	73½	18	22	50	30	750	0
8	0	84	19	23	75	40	1000	0
9	0	94½	1£ sterl.	25	0	50	1250	0
10	1	5	2	50	0	60	1500	0
11	1	15	3	75	0	70	1750	0
1 shilling	1	25	4	100	0	80	2000	0
2	2	50	5	125	0	90	2250	0
3	3	75	6	150	0	100	2500	0
4	5	0	7	175	0	200	5000	0
5	6	25	8	200	0	300	7500	0
6	7	50	9	225	0	400	10,000	0
7	8	75	10	250	0	500	12,000	0
8	10	0	11	275	0	1000	25,000	0
9	11	25	12	300	0	5000	125,000	0
10	12	50	13	325	0	10,000	250,000	0
11	13	75	14	350	0			

WEIGHTS AND MEASURES.

An uniform decimal system of coins, weights, and measures was introduced into France in 1790, and since 1840 takes the place of all others.

In this new system all the measures of length, superficies, and

unit of weight and the unit of money, are derived from the fundamental measure of length, called MÈTRE, and equal to the millionth part (0·0000001) of the distance from the pole to the equator = 3·2808992 English feet.

From this are derived the *gramme* or unit of weight = 15·43235 grains; *litre* or unit of measure of capacity = 1·7596 imperial pints; and the *are* or unit of land measure = 0·2471 acre.

By the use of these units the other weights and measures are named by the prefixes which express multiples are Greek; the prefixes which express fractions are Latin; thus:—

Myria-	—	mètre	=	10,000	Mètres.
Kilo-	—	mètre	=	1,000	„
Hecto-	—	mètre	=	100	„
Deca-	—	mètre	=	10	„
	—	Mètre	=		Mètre.
Deci-	—	mètre	=	one-tenth	of a mètre.
Centi-	—	mètre	=	one-hundredth	„
Milli-	—	mètre	=	one-thousandth	„

The same prefixes are applied to grammes, litres, and ares; the following are commonly used;—

Mètre	=	3·2810	English feet	=	3 feet 3·37 inches.
Kilomètre	=	0·6210	English mile	=	$\frac{1}{2}$ mile 213 yds. 2 inches.
Kilogramme	=	2·2046	lbs. avoird.	=	2 lbs. 3·26 ounces.
Litre	=	1·7596	Imp. pints.		
Hectolitre	=	21·9950	Imp. gal.	=	22 Imp. gal. very nearly.
Hectare	=	2·4710	acres	=	2 $\frac{1}{2}$ acres nearly.

1 French pied (old)	=	1·06578	English feet.
1 French pied métrique	=	one-third	of mètre.
1 French toise (old)	=	1·95	mètres.
1 French ligne (old)	=	2·256	millimètres.
1 French lieue de poste (old)	=	2 miles 743	yards.
1 French lieue (new)	=	2 miles 854	yards.
1 French livre (old)	=	1·078	lbs. = 1 lb. 1 $\frac{1}{2}$ oz.
1 French livre (new)	=	one-half	of a kilog.
1 French arpent	=	0·5107	hectare.
1 French setier	=	1·56	hectolitres.
5 kilom.	=	3	English miles 188 yds.
8 kilom.	=	5	Eng. miles all but 50 yds. 8 in.
50 kilogr.	=	1	cwt. very nearly.

The comparison between the English and the French weights and measures is taken from the late researches of Prof. Miller (Philos. Mag., 1857); the French measures from the Almanach du Bureau des Longitudes, 1858.

TABLE A.—FRENCH MÈTRES REDUCED TO ENGLISH FEET.

Mètres.	English Feet and Decimal Parts.	Mètres.	English Feet and Decimal Parts.	Mètres.	English Feet and Decimal Parts.
1	3·281	20	65·618	300	984·270
2	6·562	30	98·427	400	1312·360
3	9·843	40	131·236	500	1640·450
4	13·123	50	164·045	600	1968·539
5	16·404	60	196·854	700	2296·629
6	19·685	70	229·663	800	2624·719
7	22·966	80	262·472	900	2952·809
8	26·247	90	295·281	1000	3280·899
9	29·528	100	328·090		
10	32·809	200	656·180		

TABLE B.—FRENCH MÈTRES INTO ENGLISH YARDS.

1 mètre equal to 1·09 yards.			20 mètres equal to 21·86 yards.		
2	„	2·18	30	„	32·79
3	„	3·27	40	„	43·72
4	„	4·36	50	„	54·75
5	„	5·45	60	„	65·58
6	„	6·54	70	„	76·51
7	„	7·63	80	„	87·44
8	„	8·72	90	„	98·27
9	„	9·81	100	„	109·36
10	„	10·93			

TABLE C.—ENGLISH YARDS INTO MÈTRES.

1 yard equal to 0·914 mètres.			20 yards equal to 18·288 mètres		
2	„	1·829	30	„	27·432
3	„	2·742	40	„	36·576
4	„	3·658	50	„	45·720
5	„	4·572	60	„	54·884
6	„	5·488	70	„	64·000
7	„	6·400	80	„	73·150
8	„	7·315	90	„	82·292
9	„	8·229	100	„	91·440
10	„	9·144			

TABLE D.—WEIGHTS.

	Avoird.	Troy.	
Kilogramme lbs.	2 $\frac{2046}{10000}$	154 $\frac{328}{10000}$	grs. or 2 $\frac{672}{10000}$ lbs.
Hectogramme ozs.	3 $\frac{5274}{10000}$	154 $\frac{328}{10000}$	„
Centogramme grs.	154 $\frac{1}{10000}$	154 $\frac{1}{10000}$	„
Gramme „	15 $\frac{1}{100}$	15 $\frac{1}{100}$	„
Decigramme „	1 $\frac{1}{100}$	1 $\frac{1}{100}$	„
Millegramme „	8 $\frac{1}{100}$	8 $\frac{1}{100}$	„

English Weights into French.

A VOIR DU POIS:—

Ton	1016·048 kilogrammes.
Cwt.	50·802 „
Pound	453·592 grammes.
Ounce	028·350 „
Dram	001·77 „

TROY:—

Pound of 12 ounces	373·242 grammes.
Ounce	31·103 $\frac{1}{2}$ „
Pennyweight	1·555 „
Grain	64·790 centigrammes.

C. *Hôtels*. More than half the houses in the fashionable parts of Paris are hotels, and it is said that there are altogether 4000. Some are regular hotels in the English sense; others, and the majority, and perhaps the most comfortable for a stay of more than a week, are merely lodging-houses (*Maisons Meublées*), in which a suite of one, two, or any number up to a dozen rooms can be hired. The general class of hotel, known as *Hôtels Garnis*, abounds in the streets opening into the Boulevard des Italiens, such as Rue du Helder, Rue d'Antin, &c. In these two or three bedrooms, a salon, and *salle à manger* will cost from 25 or 30 fr. a-day on the first floor, to 15 or 20 fr. on the second or third floors. To these hotels a restaurant is usually attached, where breakfast or dinner may be ordered, or will be brought up to your own rooms; but neither in these nor in the more regular hotels on the French system is the visitor expected to breakfast or dine, as in English hotels; he pays for his lodging, and that is all that is expected of him.

The following are a few amongst the hotels most frequented by our countrymen. *Grand Hôtel*, on the Boulevard des Capucines, near the New Opera, and the *Hôtel du Louvre*, in the Rue de Rivoli, both the property of a Joint Stock Company, and magnificently fitted up, but very expensive. The *Grand Hôtel* contains upwards of 700, and the *H. du Louvre* 500 bedrooms, besides numerous sitting-rooms.

The charges for apartments are generally beyond those in the private hotels, the sitting-rooms varying, according to the floor on which they are situated, from 30 to 10 fr. a-day; double-bedded rooms, with a tiny dressing-room, from 25 to 10 fr.; single bedrooms from 15 to 4 fr. The charge for servants or *service* also varies with the floor, from 1½ to 1 fr. Breakfast, with eggs, in the public room, 2 fr. 50 c. Dinner at the table-d'hôte, 8 and 7 fr., including very indifferent *vin ordinaire*. Persons dining at a separate table, but with table-d'hôte fare, 10 frs. Servant's board, 5 fr. In neither of these hotels can the resident expect to live for much less than 20 fr. a-day, nor reckon on the quiet, attendance, and other necessary comforts (to English) of the ordinary good Parisian hotels. The rooms open generally upon long, dark corridors, without any ante-room, except on the lower and more expensive floors, and few apartments possess *w. c.*, the inmates being obliged to repair to those in general use opening off the common corridors. These passages, which are dark and dismal, have, however, one advantage—to afford plenty of room for locomotion in bad weather. In both these hotels there are large reading-rooms, well supplied with newspapers of every country, a magnificent dining hall—that in the Grand Hôtel can accommodate 300 persons—and coffee-rooms. In the latter there is a lifting-apparatus, moved by an hydraulic press, by which the inmates of the upper stories can reach their rooms without mounting the long, dark staircases; but, we repeat, in spite of their show and magnificence, families, especially including children, will find the private hotels more comfortable, the attendance infinitely better, and the charges less; these great establishments being more suited for single men; indeed they are much frequented now by the better class of commercial men, travelling agents for commercial houses, railways, &c. The charges at the Grand Hôtel and Louvre are the same, except that at the latter the table-d'hôte is 7 fr.

Private Hotels. **Hôtel Bristol*, in the Place Vendôme, kept by Bachmeyer, formerly travelling courier to the Prince of Wales, now, perhaps, the best and most comfortable in Paris, patronized by our Royal Family, the general rendezvous of the British and foreign aristocracy, but more suited for families than bachelors. There are splendid apartments, furnished with Parisian magnificence and every English comfort, whilst the charges are perhaps less than at the Joint Stock Hotels above mentioned. No table-d'hôte, but a good dinner in the coffee-room can be had at 8 fr. Hire of carriages 30 fr. a day. *H. du Rhin*, also in the Place Vendôme, very good, much frequented by Russian families. Some of the most comfortable hotels in Paris are in the portion of the Rue de Rivoli overlooking the

Tuileries Gardens. The *H. Brighton*, clean, quiet, comfortable, and with moderate charges. *H. Windsor* and *H. Wagram*, on the same system. *H. Rivoli*. *H. Meurice*, now the property of the Paris Hotel Company, once much frequented by English and Americans, but fallen off since it has gone out of private hands. All these hotels, as well as those in the neighbouring Rue Castiglione—*H. Castiglione*, *H. Clarendon*, *H. de Londres*, &c.—are convenient for families, and especially with children, from their vicinity to the Tuileries Gardens and Champs Elysées, and in open, airy situations. Less favourably placed are the *H. de Westminster*—very good, but no table-d'hôte—charges as at the *H. Bristol*; *H. de Hollande*, *H. Mirabeau* (table-d'hôte), *H. de Douvres*, all in the Rue de la Paix; *H. Chatkam*, kept by Holzschuh, in the Rue Neuve St. Augustin, near the Rue de la Paix, clean and good, a very obliging landlord—table-d'hôte at 5 francs, including wine; bed-rooms 3 to 7 francs; service 1 franc a-day. The *H. de France et Bath*, kept by Monnoyeur, formerly of the Brighton, the *H. de Lisle et d'Albion*, and *H. de St. James*, in the Rue St. Honoré, are comfortable, and less expensive as regards apartments. *H. de Calais*, Rue des Capucins. The *H. Vouillemont*, in the Rue des Champs Elysées, near the Place de la Concorde, is very fair, as well as the *H. Bedford*, in the Rue de l'Arcade, near the Madeleine. The *H. du Palais*, in the Cours de la Reine, between the Champs-Elysées and the Seine, recommended as well suited for families. The hotels in the Rues du Helder, Taibout, and Richelieu, are less frequented by English, and are second-rate compared to the former, and more used by French, Italians, Spaniards, and commercial people generally. The houses near the several Rly. Stations are inferior, and are little frequented, except for the night: *H. d'Amérique*, Rue de la Madeleine; *H. de Londres et New York*, and *H. de Dieppe*, near the Havre Stat. *H. du Chemin de Fer du Nord*, in the Place Roubaix, opposite the Northern; and *H. de Strasburg* and *H. de Paris*, near the Strasburg Stat. The hotels in the Faubourg St. Germain, *H. Voltaire* on the Quai, and *H. du Bon Lafontaine* in the Rue de Grenelle, are the best; whilst those in the Pays Latin, or Students' Quarter, are very third-rate and cheap, being almost exclusively occupied by young men engaged in their University studies or attached to the public schools.

D. Dining—Restaurants.—As far as strangers are concerned Paris is incomparably better provided than London with the means of obtaining a dinner. There is perhaps no public dining establishment in Paris which can produce a first-rate dinner equal to that of a good London club, but there are many where an excellent dinner and good

wine can be obtained. Several of the houses in the Palais Royal, and a large proportion of the Boulevarts, are occupied by Restaurants of the first class, and amongst these the principal difficulty is to make a selection, all being good. The *Trois Frères Provençaux*, in the Palais Royal, is the best known to English, and has still the best wine. *Philippe's*, in the Rue Montorgueil, is badly situated, but has a great reputation amongst gourmands. *Véfour*, in the Palais Royal, is good; but the rooms in the Palais Royal are not so pleasant as those of the Restaurants on the Boulevarts. Perhaps the best of these, with good cuisine and splendid rooms, is *Vachette*, on the Boulevard Montmartre. The *Maison Dorée* and *Café Anglais* are on the Boulevard des Italiens, and have a high reputation.

Restaurants not in these quarters are *somewhat cheaper*, such as *Durand's*, Place de la Madeleine; *Voisin's*, Rue St. Honoré, opposite the ch. of the Assomption; *Dotesio's*, Rue Castiglione, very good—the proprietor was once at Slough; *Champeaux*, Place de la Bourse; and *Ledoyen's*, in the Champs Elysées: the last has dinner-tables in the gardens. In the less fashionable quarters of Paris there are innumerable other restaurants, of all prices, down to 17 sous a head; but the English stranger should not go below the second class. At a first-class restaurant the dinner for one will cost nearly as much as for two; for two or more the cost (without expensive wines) will be 8 or 9 fr. a head, until the stranger has learnt the art of ordering a dinner, when he will reduce it to 5 or 6 fr. Those who do not feel capable of composing the *menu*, or in other words ordering a dinner, can always order dinner at so much a head, from 6 fr. up to 100 fr. Nothing, however, can be more bewildering to the stranger than to have a *carte*, or printed list, of some hundred dishes placed in his hand, and he soon begins to feel uncomfortable at the contempt which his ignorance must inspire in the waiter. In order to relieve the stranger from this unpleasant predicament there are given here a few *menus*, which he may either dictate to the waiter or ask for paper and pencil and write down without fear of compromising himself, until, after a few dinners, he acquires experience and confidence enough to venture on his own resources.

Plain dinner for two:—1 (portion of) potage à la Julienne (vegetable soup), or Purée aux pois (pea-soup); 1 saumon à la Hollandaise, or turbot à la Hollandaise (salmon or turbot with a pleasant sauce); 1 cotelettes de mouton panées (mutton cutlets with bread-crumbs), or 1 fricandeau de veau au jus (larded veal) avec 1 pommes de terre frites (fried potatoes); $\frac{1}{2}$ poulet au cresson (roast chicken with water-cresses); 1 omelette aux confitures, or omelette au sucre (omelette with jelly or plain).

Good dinner for two:—1 potage Cressi (carrot soup), or à la Bisque (lobster soup); 1 sole au gratin; 1 cotelettes de mouton,

sauce tomate (mutton cutlets and tomata), or 1 filets de bœuf au beurre d'anchois (beef and anchovy sauce); avec 1 pommes de terre à la Lyonnaise (potatoes with a little onion); $\frac{1}{2}$ poulet à la Marengo (fowl stewed with vegetables, &c.); 1 plombière (iced pudding), or beignets de pommes (apple fritters).

Dinner for three:—2 potage Portugais (carrot soup); 1 sole Normande (sole stewed, &c.); 2 cotelettes de mouton à la royale (excellent), or 2 cotelettes de mouton à la Soubise (mutton cutlets and slight onion sauce); avec 2 pommes de terre à la maitre d'hôtel (potatoes in butter and parsley); 1 perdrix aux choux (partridge and cabbage), or $\frac{1}{2}$ poulet sauté aux champignons (fowl and mushrooms); 2 plombière, omelette, or beignets.

The guest is not expected to drink expensive wines. The waiter expects about 5 c. on each franc spent. Ladies can dine at a restaurant without the slightest impropriety or feeling of annoyance.

Besides these *restaurants à la carte*, a very fair dinner can be obtained with less trouble at the *Diner Européen*, 154, Palais Royal; *Diner de Paris*, 12, Boulevard Montmartre; *Diner de France*, 16, Rue Lafitte,—at a fixed price, varying from 5 fr. to 3 fr. 50 c. a head. At most of these places the system is to have a certain dinner for each day—soup, fish, hors d'œuvre, entrée, rôti, pastry, and dessert—and each guest has the same.

A dinner as low as 2 fr. or 2 $\frac{1}{2}$ fr. can be obtained at several restaurants in the Palais Royal. Richard's, Galerie d'Orléans, is one of the best of its class. *Restaurant Colbert*, 2, Rue Vivienne and Passage Colbert. A good dinner from the *carte du jour*, soup, 3 dishes, and dessert, pint of vin ordinaire, for 2 frs.

Another style of dinner is the *Table-d'hôte*. At every hotel there is a *table-d'hôte* or ordinary about 5 or 6 o'clock, price varying from 7 fr. to 3 fr., below which English visitors should not go. Any person, whether staying in the hotel or not, can dine at the *table-d'hôte*, and except at some, which are so popular as to make it necessary to engage a place early in the day, you have only to walk in and take your seat. The *table-d'hôte* at the Grand Hotel is 8 fr.; Hôtel du Louvre, 7 fr., is the most splendid in its style, and it is well worth dining there once for the sight; that at the Hôtel Meurice, 5 fr., good. There is a good *table-d'hôte* dinner at the Hôtel de France et d'Angleterre, 72, Rue Richelieu, and 10, Rue des Filles St. Thomas, near the Place de la Bourse, at 4 frs., including very fair vin ordinaire, the menu of the dinner being exhibited every day at the entrances, and at the Théâtre, in the Place de la Bourse.

E. Cabs and Carriages.—Paris is much better supplied than London with these vehicles, which will be found clean, not dear, and the drivers usually civil, but the pace slow.

Tariff of Fares of Cabs and Hackney Carriages by new regulations of Municipality of Paris, 1866 :—

A uniform fare of 1 fr. 60 c. (1s. 4d.) for a drive (course) in Paris between 6 A.M. and 12 at night ; 2 fr. 45 c. (1s. 10d.) after 12 P.M.

Fares by the hour : by day 2 fr. 10 c. (1s. 8d.).

„ after midnight 2 fr. 80 c. (2s. 4d.).

No distinction is to be made between cabs holding 2 persons and those holding 4.

Carriages (fiacres) may also be had with two horses. Beyond the fortifications, for carriages of 2 places, if the fare returns to Paris, 2 fr. 50 c. an hour ; otherwise an indemnity of 1 fr. for returning empty. The hirer should state, on getting into the carriage, whether he is going à la course or à l'heure. A course is a drive between 2 places within the city fortifications or to the Bois de Boulogne. If the driver is desired to stop anywhere, a second course is begun. The driver expects a few sous above his fare, about 10 c. upon each franc, and if the course is very long he will expect another half-franc or franc. When taken à l'heure, the driver pulls out his watch and makes you observe the time, and does the same at the end of the time, and charges for the hours and quarters of an hour, expecting a similar gratuity above his fare. In addition to the above fares, the driver is entitled to charge 25 c. for 1 parcel, 50 c. for 2, and 75 c. for 3, all above the latter number gratis. He is bound to go 8 kil. or 5 m. an hour, and rarely exceeds 6 m. Besides the street-carriages and cabs there are a large number of voitures de remise, rather better than the voitures de place, with numbers painted in red. They usually stand under gateways or in courtyards, some of them are really tolerable broughams. For these the charge is 2 fr. a course exceeding 15 min., or 2 fr. 25 c. per hour ; 2 fr. 50 c. and 3 fr. after midnight. At the H. Bristol, and other first-rate hotels, handsome pair-horse carriages can be hired at about 30 fr. a day, including the evening.

N.B.—For OMNIBUSES see that word in Part III.

F. Cafés.—From their number and splendour the cafés of Paris are one of the characteristic features of the city ; and being the daily resort of Frenchmen of all classes, they deserve to be visited by strangers, even independently of the attractions which they furnish for his accommodation, being unlike anything to be found at home. They abound in all quarters of the town, especially in the Boulevarts, Palais Royal, &c., where some of them are fitted up with a splendour of glass and gilding quite dazzling, and often with a taste which merits no little commendation. They are not, however, confined to the rich—others, on a more humble scale, are adapted for the working and poor man—while well-dressed ladies without scruple resort to those of the better class.

A Parisian café is supplied not only with the chief French journals, and in many cases with the newspapers of England, Germany, and America. It furnishes coffee of excellent quality for breakfast or after dinner, chocolate, tea, beer, with liqueurs, punch, ices, and other refreshments.

Charges, &c.—In the morning you may breakfast on café au lait—a large cup 60 c., and 2 rolls 10 c. each, butter 20 c., waiter 10 c. The garçon considers 5 c. shabby, though he will thank you on receiving it. In the afternoon, when coffee is ordered, the waiter pours you out a small cup (demitasse), which costs 40 c., including white sugar in a silver saucer, making, with 10 c. to the waiter, $\frac{1}{2}$ a fr.; but this is usually followed by a small glass of brandy (petit verre), 20 c. Tea (thé complet) costs 1 fr.

On fine summer evenings coffee, ices, &c., are supplied out of doors, and the streets facing the principal cafés, the Boulevarts, Champs Elysées, &c., are covered with little tables and chairs, occupied by well-dressed groups of ladies and gentlemen sipping coffee and ice, or smoking cigars, while gazing on the sprightly scene of passing crowds and equipages.

The only gambling allowed in Parisian cafés is cribbage and dominoes. Billiards are not played for money, nor are bets made on the game, but the loser generally pays for the tables or for refreshments.

The following are some of the principal cafés:—

Cafés in the Palais Royal.

Café de la Rotonde, so called from a circular pavilion within the garden of the Palais Royal on the N. side, enjoys the exclusive right of placing chairs and tables within the garden in the open air, for which the proprietors pay a large sum annually.

Café d'Orléans, under the glass gallery, near the Théâtre Français.

Cafés of the Boulevarts.

Boulevard des Capucines.—No. 1, *Café Napolitain*, celebrated for ices and sorbets.

Grand Café, corner of Rue de Scribe, one of the handsomest in Paris.

No. 39, *Café de la Paix*.

No. 37, *Café d'Angleterre*.

Boulevard des Italiens.—*Café Anglais*, also Restaurant; famed for suppers after the opera.

Café Riche, id. id., good dining-house.

Tortoni, famed for its ices; was long a rendezvous for stockjobbers before and after the closing of the Bourse.

Café du Cardinal, corner of the Rue Richelieu.

PARIS.]

D

Boulevard St. Martin.—*Grand Café de Paris*. One of the largest in Paris. Among other things it contains 22 billiard-tables.

Boulevard du Temple.—*Café Turc*, frequented by the inhabitants of the Quartier du Marais. From a house opposite Fieschi discharged his infernal machine in 1835.

Rue St. Honoré.—No. 161, *Café de la Régence*, opposite the Palais Royal, is the resort of *chess-players*. There are several good cafés in the Rue de Rivoli.

Faubourg St. Germain.—Rue de l'Ancienne Comédie, No. 13, *Café Procope*, the oldest established in Paris; named from its founder, a Sicilian. When the Théâtre Français stood in this street this house became the resort of the wits and critics before and after the play,—Voltaire, Piron, Diderot, Fontenelle, &c. Café Desmarces in the Rue du Bac.

Cafés Chantants, Out-door Concerts.—There are two or three in the Champs Elysées, where the spectators sit in the open air and listen to singing and music by performers outrageously overdressed and seated in a brilliantly lighted little theatre. No charge is made for admission, but the spectators are expected to take some refreshments, usually of an inferior quality. The company is not aristocratic, but the visitor need not be afraid of annoyance or unbecoming conduct. In cold weather of course these establishments are closed, and there are then others within doors on the Boulevard du Temple, near the Luxembourg, &c., more like similar establishments in London.

G. Reading Rooms, Circulating Libraries, Booksellers.

By far the best is Galignani's, No. 224, Rue de Rivoli, C 3, where there is an excellent reading-room, with the principal English, American, and foreign newspapers, &c., admission 50 c. a-day; and a very extensive circulating lending library of books in English, French, and other modern languages. Messrs. Galignani also publish *The Messenger*, a daily newspaper in English, and visitors will do well to subscribe to it during their stay in Paris: it contains a very judicious digest of the British, American, and Continental papers, of Paris news, and by it the traveller will learn every morning what amusements, exhibitions, sights, &c., will be open during the day. BOOKSELLERS for foreign and especially English works besides MM. Galignani: M. Xavier, No. 22, Rue de la Banque; M. Amyot, Rue de la Paix.

H. Teachers of Foreign Languages in Paris. Recommended on good authority. *For French*—Professor Beljame, 224, Rue de Rivoli (chez Galignani). *Italian Master*, through the medium of French—*Signor Albites*, 4, Rue St. Lazare.

HANDBOOK TO PARIS.

§ 1. Admission Tickets. § 2. Galignani. § 3. Beginning. § 4. Public Exhibitions and Scheme for seeing Paris. § 5. Palaces and Sights. § 6. Objects of interest to the Artist. § 7. Objects of interest to the Antiquary. § 8. Objects of interest to the Architect. § 9. Objects of interest to the Man of Science. § 10. Amusements and Sports. § 11. General description of Paris; Statistics, &c. § 12. History of Paris. § 13. Stranger's Diary of Principal Objects.

§ 1. After arriving in Paris and settling in your hotel, you should write for leave to see those objects which you desire to visit and which require permission—such as, *Hôtel des Monnaies* (Mint); *Hôtel de Ville*, interior; *Prison of La Conciergerie*; *Porcelain Manufactory at Sèvres*; *Tuileries*, interior; *Versailles*, petits appartements; *Vincennes*. The letters must, of course, be post-paid, and the tickets will be sent in a few days. Be careful to write your name and address very clearly and legibly. The following form may be used:

Monsieur le Préfet,

J'ai l'honneur de vous prier de vouloir bien m'accorder l'autorisation pour visiter les appartements de l'Hôtel de Ville.

J'ose espérer que vous accueillerez favorablement ma demande.

Veuillez, Monsieur le Préfet,

Agérer mes plus respectueuses salutations,

A. B.

6, Hôtel du Louvre,

Paris, 20 Mai, 1861.

Monsieur le Préfet du Dépt. de la Seine.

Direction: Monsieur le Préfet du Dépt. de la Seine, à l'Hôtel de Ville,
Paris.

§ 2. The visitor will do well at once to order the daily paper *Galignani's Messenger* (Rue de Rivoli, 224), for the time he expects to remain in Paris: on referring to it, it will be seen on each morning what exhibitions, reviews, theatres, &c., are open for that day, besides reading the usual news, home and foreign.

§ 3. As a beginning, the visitor cannot do better, after strolling round the Palais Royal, than drive in a carriage or outside an omnibus along the Boulevards from the Madeleine to the Place de la Bastille, returning by the Quais or the Rue de Rivoli, and then up the Champs Elysées to the Arc de l'Etoile.

§ 4. The public exhibitions are usually open on Sunday as well as on other days. Even when they are nominally closed a franc

judiciously tendered will often procure admission, and a franc is usually a sufficient fee for public sights where the party of visitors does not exceed three. The Suisse or Bedél in churches or any attendant at an exhibition who gives himself trouble to oblige, is generally satisfied with $\frac{1}{2}$ fr. from the single visitor.

Do not offend the feelings of those who are engaged in their devotions by walking about arm-in-arm, or talking in the churches: if you wish to see a church whilst service is going on, put yourself in charge of the Suisse, and follow his instructions.

A passport is no longer absolutely necessary for the traveller, but it is best to be provided with one; it will in many cases procure admission to public buildings, and should therefore be always carried in your pocket.

Many of the exhibitions are closed at 3.

The following is a *Plan for seeing the Principal Objects*, grouping them conveniently together in days, and marking them by stars according to their merit or importance, and giving an approximation to the time that each will require. At p. 48 will be found a correct list of the principal sights to be visited on each day of the week.

1st day ** Tuileries Gardens.

*** Place de la Concorde (splendid square).

** Champs Elysées (Gardens and promenade).

* Palais de l'Industrie (modern building. $\frac{1}{2}$ hr.).

** Arc de l'Etoile (modern building. View. $\frac{1}{2}$ hr.)

Chapel of St. Ferdinand (modern building. $\frac{1}{2}$ hr. Fee).

Russo-Greek ch. (on Sunday, 2 till 6).

*** Bois de Boulogne (park. 4 hrs.).

2nd day *** Louvre Galleries (pictures, statues, &c. Closed on Mondays. 5 hrs. Do not attempt to see the whole in one day). You may repeat your visits daily for a week without exhausting the interest.

Bibliothèque du Louvre.

** Place du Carrousel (splendid square).

3rd day * Place Vendôme (fine square).

** Madeleine (modern ch. $\frac{1}{2}$ hr.).

Chapelle Expiatoire (modern ch. $\frac{1}{2}$ hr. Fee).

Church of St. Augustin (modern).

Jardin de Monceau.

** Bourse (modern building. $\frac{1}{2}$ hr.).

** Bibliothèque Imperiale (books, manuscripts, engravings: the collection of medals, antiquities, and that of the Duc de Luynes, are open to the public on Tuesdays and Fridays, from 11 to 3).

** Palais Royal.

- 4th day Halle au Ble (curious roof. $\frac{1}{2}$ hr.).
 * St. Eustache (Renaissance ch. $\frac{1}{2}$ hr.).
 ** Halles Centrales (fine markts. 1 hr.).
 Fontaine and Place des Innocens.
 ** Rue de Rivoli (splendid street).
 Place du Châtelet.
 ** Tour de St. Jacques (fine Gothic tower. View. $\frac{1}{2}$ hr.).
 *** Hôtel de Ville (Renaissance. Permission for interior.
 1 $\frac{1}{2}$ hr.).
 Church of St. Gervais (painted glass).
 * St. Germain l'Auxerrois (Gothic ch. $\frac{1}{2}$ hr.).
- 5th day *** Boulevarts (splendid streets—fine shops).
 St. Eugénie (modern ch.).
 * Notre Dame de Lorette (modern ch. $\frac{1}{2}$ hr.).
 * St. Vincent de Paul (modern ch. $\frac{1}{2}$ hr.).
 Portes St. Martin and St. Denis.
 ** Boulevarts de Sébastopol and Strasbourg (splendid
 street).
 ** Conservatoire des Arts et Métiers (Museum of In-
 dustry, Library, and Gothic Refectory. 1 $\frac{1}{2}$ hr.).
 Place de la Bastille (large open space and bronze
 column).
 Boulevard du Prince Eugène.
 Boulevard Richard Lenoir and Subterranean canal.
 ** Père la Chaise (cemetery. 2 hrs.).
- 6th day ** Palais de Justice (law-courts. Ancient buildings.
 Conciergerie, &c. Fee. 1 hr.).
 ** Tribunal de Commerce (fine modern Renaissance style).
 *** Sainte Chapelle (Gothic. Fee. $\frac{1}{2}$ hr.).
 *** Notre Dame (Gothic cathedral. 1 hr.).
 Morgue.
 * St. Severin (Gothic ch.).
 ** Fontaine de St. Michel.
 *** Hôtel de Cluny (Museum of Mediæval Antiquities
 and ruins of Roman palace. Sunday, Tuesday,
 Wednesday, Thursday, Friday, and Saturday.
 2 hrs.).
- 7th day ** Sainte Geneviève or *Panthéon* (classic ch. $\frac{1}{2}$ hr.).
 Ecole de Droit.
 Bibliothèque de Ste. Geneviève (fine hall. $\frac{1}{2}$ hr.).
 * St. Etienne du Mont (Gothic ch. $\frac{1}{2}$ hr.) and tower
 College des Ecosais.
 Halle aux Vins (bonded wine stores. $\frac{1}{2}$ hr.).

- *** Jardin des Plantes (Botanical and Zoological Garden—every day; and Museums—Sunday, Tuesday, Thursday, and Saturday. 4 hrs.).
- * Gobelins (tapestry manufacture. Wednesday and Saturday. 1½ hr.).
- Val de Grace (ch.).
- 8th day ** Luxembourg (Palace, fee. Picture gallery—closed on Monday—and gardens. 2½ hrs.).
- * St. Sulpice (fine ch. ½ hr.).
- ** St. Germain des Prés (Norm. ch. ½ hr.).
- ** Ecole des Beaux Arts (Museum and pictures. Fee. 1 hr.).
- 9th day * Palais du Quai d'Orsay (modern building. Fee. 1 hr.).
- St. Thomas d'Acquin (modern ch.).
- ** Musée d'Artillerie (armour, modern arms, &c. Thursday. 1 hr.).
- * Church of St. Clotilde (modern Gothic).
- ** Palais du Corps Législatif (modern building. Fee. 1 hr.).
- *** Invalides (Hospital. Napoleon's tomb. Monday and Thursday. 1 hr.).
- * Grenelle (artesian well).
- Abattoir de Grenelle.
- Champ de Mars (large open space, and Barracks of the Ecole Militaire, Palais del Exposition, 1867).
- * Tobacco and Snuff Manufactory.
- Pont de Jena.
- Manutention des Vivres.
- Maison de François I.
- 10th day *** Versailles (Palace. Closed on Monday.) (Permission required for *petits appartements*.) 4 or 5 hrs. Gardens 2 hrs. By Rly. in 1 hr.).
- 11th day * Sèvres (China Manufactory and Museum. Ticket.)
- ** St. Cloud. (Interior only on Sunday, when the Court is absent, from 1 to 4 P.M., or by ticket. 2 hrs. Rly. 1 hr.).
- 12th day * Cemetery and hill of Montmartre (Norman crypt of ch.).
- *** St. Denis (Gothic church and Royal tombs). Rly. 1 hr.

§ 5. *Palaces and Objects of General Interest.*

PALACES.

Elysée Napoleon.	*** Versailles.	} By rail. Environs.
** Luxembourg.	Trianons.	
*** Tuileries.	*** Fontainebleau.	

SIGHTS.

Bastille, Place de la.	Monnaies, Hôtel des.
*** Boulevards.	Mont de Piété.
** Carrousel, Place du.	Montmartre.
Catacombs.	Montmorency.
** Champs Elysées.	Morgue.
* Château d'Eau.	Neuilly.
*** Concorde, Place de la.	* Père la Chaise.
** Germain, St.	*** Quais.
Gobelins.	*** Rivoli, Rue de.
* Halles et Marchés.	Trône, Barrière du.
*** Hôtel de Ville.	** Vendôme, Place.
*** Jardin des Plantes.	

§ 6. *Objects of Interest to the Artist.*

* Bibliothèque Impériale (prints, medals, coins, bronzes, inscriptions, &c.).	*** Louvre Galleries.
** Beaux Arts, Ecole des.	** Luxembourg Gallery.
*** Cluny, Hôtel de.	*** Versailles.
Lorette, N. D. de.	Vincent de Paul, St., ch. of.
	Pictures in the principal churches.

§ 7. *Objects of Interest to the Antiquary.*

(See § 8.)

* Archives de l'Empire (seals, records, &c.).	* Musée d'Artillerie (armour, &c.).
*** Bibliothèque Impériale (books, MSS., gems, &c.).	*** Museum at Hôtel de Cluny (immense collection, chiefly of mediæval objects).
* Ecole des Beaux Arts (Renaissance).	*** Louvre Museums.

§ 8. *Objects of Interest to the Architect.*

ROMAN.

Arcueil, reservoir.	*** Palais des Thermes.
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GOTHIC.

- | | |
|---|--|
| <p>Archives, gateway at.
Arcueil ch.
* Clotilde, Sainte, modern.
*** Cluny, Hôtel de.
** Conservatoire des Arts et
Métiers, refectory and chapel
at.
*** St. Denis.
* St. Etienne du Mont.
* Ste. Geneviève, Monastery.
** St. Germain l'Auxerrois.
** St. Germain des Prés, Norm.
St. Gervais.</p> | <p>** St. Jacques la Boucherie.
St. Jean at Belleville, modern.
St. Laurent.
St. Leu. .
Mairies, modern.
St. Médard.
St. Merri.
*** Notre Dame.
** Palais de Justice.
*** Sainte Chapelle.
* St. Séverin.
* Vincennes, Château de.</p> |
|---|--|

RENAISSANCE.

- | | |
|--|--|
| <p>Arsenal, Library at.
Carnavalet, Hôtel.
* Eustache, St.
*** Fontainebleau, Palais de.
Fontaine des Innocens.
François I., Maison de.
Francs Bourgeois, Rue des.</p> | <p>Hollande, Hôtel de.
*** Hôtel de Ville.
* Innocens, Fontaine des.
*** Louvre.
** Luxembourg.
*** Tuileries.</p> |
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LOUIS XIV. and XV.

- | | |
|---|--|
| <p>Archives.
Banque de France.
*** Fontainebleau.
Gervais, St.
Invalides.
Jacques de Haut Pas, ch.
Lambert, Hôtel.
*** Louvre.
Marguerite, Ste.</p> | <p>** Palais de Justice.
Paul, St.
Petit Luxembourg.
Pimaudan, Hôtel de.
Roch, St.
St. Aignan, Hôtel.
* Sorbonne.
*** Tuileries.
*** Versailles.</p> |
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CLASSICAL AND MODERN.

- | | |
|--|--|
| <p>Augustin, St., ch.
** Arc de l'Etoile.
Boulevard de Sebastopol.
——— Malesherbes.
——— de Prince Eugène.
** Bourse.
** Carrousel, Place du.
Chapelle Expiatoire.
* Corps Législatif, Palais du.
* Ferdinand, St.
Fontaine de St. Michel.
** Geneviève, Ste.</p> | <p>* Industrie, Palais de l'.
Légion d'Honneur, Palais de la.
*** Louvre.
** Madeleine.
Mairies.
** Napoleon, Tomb of.
* Notre Dame de Lorette.
** Palais Royal.
** Palais du Quai d'Orsay,
Place de la Bastille, Column in.
Place du Châtelet, Column in.
** Place Vendôme.</p> |
|--|--|

Porte St. Martin.
Porte St. Denis.
Railway Stations.
* Rue de la Paix.

** Rue de Rivoli.
* St. Vincent de Paul.
* Sulpice, St.
La Trinité, Ch. of.

§ 9. Objects of Interest to the Man of Science.

SCIENCE AND EDUCATION.

The Institute.
Alfort, Ecole Vétérinaire d'
Ecole Normale.
Ecole des Mines and Museums.
*** Jardin des Plantes.
Colléges or Lycées.

Learned Societies.
Ecole de Médecine, Lecture-
rooms and Collections.
Observatoire.
* Jardin d'Acclimatation.
Ecole Polytechnique.

INDUSTRIAL.

Abattoirs.
Arsenal.
Conservatoire des Arts et Mé-
tiers.
Glaces, Dépôt des.
Gobelins.
Grenelle and Passy, Artesian
Wells at.

Reservoir of Canal of Dhuis,
near Belleville.
Imprimerie Imperiale.
Monnaies, Hôtel des.
Sèvres Porcelain.
Tabacs.
Vivres, Manutention des.

LITERARY.

Archives.
Bibliothèques.
Dépôt de la Guerre.
Dépôt de la Marine.

Ecole des Langues Orientales.
Learned Societies.
Sorbonne, Faculties at, Collec-
tions and Library.

MEDICAL.

Ecole de Médecine.
Musée Dupuytren.
Ecole de Pharmacie.
Hospitals.
Hospices.
Jeunes Aveugles.

Quinze Vingts.—Blind.
Sourds-Muets.
Practical Anatomy at Clamart,
Bicêtre. } Lunatics and
Salpêtrière. } Paupers.

§ 10. Amusements, Sports, &c.

AQUATIC.

See Asnières.

RACING.

See Bois de Boulogne; Hippodrome; Chantilly.

GENERAL AMUSEMENTS.

Asnières.	Dining.
Balls.	Pré Catelan.
Bois de Boulogne.	Sceaux.
Cafés.	Theatres.
Concerts.	

§ 11. **Paris**, the metropolis of France, is situated on the river Seine, in the department of the Seine (pop. in May 1861, 1,953,160), and in the ancient province of Ile de France. The Observatory is in 48° 50' 49" N. lat., and 2° 20' 15" E. long. from Greenwich, and the floor of the building is 195 ft. above the level of the sea. For many years the octroi wall of 1784 formed the boundary of Paris; but on 1st Jan. 1860, the enceinte continue, or line of fortified wall round Paris, was made the municipal boundary. This wall is rather more than 22 m. in circuit, and has 66 entrances or gates. The former area was 8490 acres, or about 13 square m.; the present is 19,260 acres, or about 30 square m.

Population—

620,000 in 1784	1,053,000 in 1851
548,000 in 1801	1,174,346 in 1856
785,000 in 1831	1,696,141 in 1863.
1,054,000 in 1846	

Since the extension of the boundary the population had increased to 1,696,141 in May 1861, when the last census was taken. Births in 1861, 52,312; deaths, 42,185; of whom 14,591 were natural children. There were 5055 English in 1851; the number of British residents has of late years much fallen off. Houses in 1856, 36,000; separate apartments, 443,315. The consumption was in 1858, 32,340,000 gallons of wine, 6,600,000 gallons of beer, 13,000,000 lbs. of grapes, 189,200,000 lbs. of meat, fowl and game to the value of 18 million of francs, butter 19 million francs.

Paris is divided into 20 arrondissements or quarters. Each arrondissement has a Mayor, a Juge de Paix, and a Commissary of Police, and over all are placed the Prefect of Police and the Prefect of the Seine, the latter with a municipal council. The total municipal revenue for 1866 is estimated at 218,000,000 fr. (£8,722,000 sterling), and the expenditure something less. The debt on 1st Jan. 1860 was 132,000,000 fr. The revenues are derived from the octroi, or municipal tax levied at the barrières on provisions and objects of consumption generally, the markets, the cemeteries, &c.

There were within the old boundaries 46 parishes. There are now 64. It is reckoned that Paris contains 60,000 Protestants, 20,000 Jews, and about 30,000 of various other dissident creeds: the remainder being Roman Catholics.

Paris, like London, is divided into two unequal portions by the river, the larger and more important division being on the N. The modern fashionable quarter, and that in which most of the hotels shops, &c., are situated, is N.W. of the Tuileries, and comprehends the Rue de Rivoli, Place Vendôme, Boulevart des Italiens and streets N. of it, and the Champs Elysées. Here all is bright and gay; splendid modern houses, crowded streets, brilliant shops, countless carriages, and a bright atmosphere over all, afford a spectacle to which London has no parallel. In the Faubourg St. Germain, on the opposite side of the river, are to be found the hôtels or city residences of the nobility, still inhabited by the aristocracy, who keep up the traditions of the old French society, and most of the ministries and Government offices. There is nothing in Paris like "The City" in London. The Bourse, or Stock Exchange, is close to the commercial quarter, and not far from the Bank of France, and the wholesale dealers are still more distant in the streets between the Rue Poissonnière and Boulevart de Sebastopol and its neighbourhood. In the E. quarter, or Faubourg St. Antoine, are numerous manufactories and the dwellings of those who work in them. Here was the hotbed of insurrection and the terror of Paris in troubled times. On the Ile de la Cité are the law courts, central police office, Cathedral, and great hospital, or Hôtel Dieu; and on the S. side of the river, Faubourg St. Germain and the *Quartier Latin*, in which are the schools of law, medicine, science, theology, &c., and a large student population. Between the Hôtel de Ville and the Place Royale are the older mansions of the nobility before the time of Louis XIV. Some of them offer curious remains of Renaissance architecture; but they appear mean after the splendid modern buildings. On the outskirts of Paris, as in the Faubourg St. Victor, &c., are to be found the poorest and most wretched part of the population; but the Parisians may be proud that Paris does not possess such dens of misery, filth, and vice as the vicinity of Tottenham Court Road, St. Giles's, or Drury Lane can exhibit.

As a curious comparison, it may be noticed that the number of horses in harness passing through the B. des Italiens in 24 hrs. was in 1857 found to be 10,750. The number of vehicles crossing London Bridge between 8 A.M. and 8 P.M. in the same year was 18,000, which would give, probably, 28,000 horses in harness. These are the most crowded thoroughfares in the French and British capitals.

§ 12. **History.** One of the chief Gaulish towns at the time of the Roman invasion was Lutetia, or Lutetiæ Parisiorum, situated on the present Ile de la Cité. The place does not seem to have been of importance for 3 centuries later; the name was then changed to Parisii; it was a flourishing Roman municipium, the residence of a prefect, and head-quarters of a flotilla of Roman galleys. Remains of the Roman wall round the island and an altar were found in 1829. The chief streets of old Paris—Rues St. Martin, St. Denis, St. Victor, St. Dominique, &c.—are built on the lines of Roman highways.

A.D. 355-361. The Emperor Julian inhabited the Palais des Thermes.

A.D. 506. Clovis took up his residence in the Palais des Thermes, but neither the Merovingian nor Carlovingian kings resided at Paris; hence it fell into decay.

857. Sacked by the Normans.

885. Stood a siege of eight months by the Normans; under the succeeding kings, churches, abbeys, &c., were founded, and the city increased.

987. Hugues Capet took up his permanent residence in the Palais de la Cité, where the Palais de Justice now stands. The kings who succeeded him were:—

In 996. Robert le Pieux.

1031. Henri I.

1060. Philippe I.

1108. Louis Le Gros.

1137. Louis Le Jeune; in whose reign lived the Abbot Suger.

1180. Philip Augustus. In this reign Paris was much extended, Notre Dame was begun, and Paris surrounded with a wall, having on it 500 towers with 130 gates, running from the Pont des Arts by the Oratoire, the Porte St. Denis, Church of St. Louis, and Quai des Celestins, and on the S. from the Tour de Nesle, where the Palais de l'Institut now stands, to the Place St. Michel, thence by the Fossés St. Victor and St. Bernard to the Seine.

1223. Louis VIII.

1226. Louis IX. (St. Louis) undertook two crusades, built the Sainte Chapelle.

1270. Philippe III. (le Hardi).

1285. Philippe IV. (le Bel) exterminated the Templars, and drove the English out of Normandy.

1314. Louis X. (le Hutin).

1316. Philippe V. (le Long).

1322. Charles IV. (le Bel); on his death without children the Valois race ascended the throne.

1328. Philippe VI. Edward III. of England overran nearly the whole of his dominions.

1350. Jean II. (le Bon). Wars with Edward III. Etienne Marcel, provost of Paris, restored and extended the fortifications. The line passed between the Louvre and the Tuileries along the Palais Royal to the Rue des Fossés Montmartre, then along the line of the present Boulevards to the Quai des Ormes. There were several forts in the wall, one of which enlarged became the celebrated Bastille.

1361. Charles V. (le Sage) expelled the English. There were now many large buildings in Paris, such as the Hôtel St. Paul, a royal residence, almost a town by itself; the Louvre, a regular castle; 44 churches, and several monasteries.

1380. Charles VI. France again conquered by the English under Henry V.

1422. Charles VII. drove the English out of France. He left the Hôtel St. Paul, and resided in the Palais des Tournelles.

1461. Louis XI. consolidated the French monarchy.

1498. Louis XII., of a younger branch of the Valois line.

1515. François I. Few buildings earlier than this reign now remain; from which however they are numerous. The Hôtel de Ville and the Louvre were begun, and parts of them remain as erected by Francis I.

1547. Henri II., husband of Catherine de Médicis; killed by Montgomeri in a tournament at the gate of the Palais des Tournelles, which was abandoned and pulled down by his widow in consequence.

1559. François II., husband of Mary Queen of Scots. First made the Louvre a royal residence.

1560. Charles IX. Wars with the Huguenots and the Massacre of St. Bartholomew, 24th Aug. 1572. Tuileries founded.

1574. Henri III. Assassinated at St. Cloud by Jacques Clément.

1589. Henri IV. of Bearn, the first king of the house of Bourbon. He besieged Paris: 13,000 persons perished in the siege; the town was surrendered in 1594. Henri IV. became a convert to the Roman Catholic religion; but established toleration for Protestants, and terminated the wars of religion. Married, 1. Margaret of Valois; 2. Marie de Médicis. Assassinated by Ravaillac. He enlarged the Tuileries and the Louvre; finished the Pont Neuf.

1610. Louis XIII., who governed by his ministers Cardinal de Richelieu (d. 1642) and Cardinal Mazarin (d. 1661). Under them the Jardin des Plantes and Champs Elysées were begun: Marie de Médicis built the Luxembourg; Cardinal Richelieu, the Palais Royal. The fortifications were so enlarged as to enclose the Palace and Garden of the Tuileries, and, crossing the present

Place de la Concorde to the Madeleine, followed the line of the actual Boulevards. The whole line was converted into a regular system of bastions and curtains, with a ditch partially filled with water.

1643. Louis XIV. succeeded to the throne at 5 years of age, under the regency of his mother. His ministers were Card. Mazarin (d. 1661), Louvois (d. 1691), &c. The war called the Fronde raged in the early part of this reign, during which the king quitted Paris, and practically the Court never again resided in it until the Revolution. Under him the Tuileries garden and Champs Elysées were planted, the Louvre Palace enlarged, Versailles, the Invalides, Observatory, Gobelins, several hospitals, &c., built, and 37 religious establishments founded; the streets were lighted, and the old ramparts were levelled after the peace of Aix la Chapelle in 1668, and the Boulevards made on their site.

1715. Louis XV., great-grandson of Louis XIV.; under the Regent Duke of Orleans during his minority; he disliked Paris and avoided it; but it increased rapidly; the Pantheon and many of the fine buildings we now see were erected in this reign.

1774. Louis XVI.

1789. Assembly of the Etats-Généraux, 5 May; Constituent Assembly, 27 June; capture of the Bastille, 14 July.

1791. Emigration; constitution sworn to by Louis XVI., 20 June.

1792. National Convention, and Republic proclaimed.

1793. King beheaded, 21 Jan. The Queen on 16 Oct.

1794. Fall of Robespierre, 28 July (9 Thermidor).

1795. Directory established, 28 Oct.

1795. Change in the Directory under General Bonaparte. Revolution of the 18 Fructidor.

1799. Bonaparte first Consul, 25 Dec.

1804. Bonaparte proclaimed Emperor, 18 May. At the breaking out of the Revolution one-third of the area of Paris was occupied by churches, convents and their gardens. A Capucin convent occupied the site of the Rue de la Paix; that of the Feuillans stood upon what is now the Rue de Rivoli, by the side of the Tuileries gardens. The Bourse is on the site of that of the Filles de St. Thomas. The old Abbaye de St. Martin now forms the Conservatoire des Arts et Métiers and several streets. The Rue Rambuteau passes through the nunnery of St. Magloire. When the property of the convents was confiscated it was either sold or retained by the state, and Napoleon I. had an excellent opportunity of beautifying Paris, and availed himself of it. He opened the Rue de Rivoli nearly as far as the present Pavillon de Rohan, cleared the Place du Carrousel as far as the Arch, *built the Bourse*, commenced the Palais du Quai d'Orsay, opened *eight new markets*, completed the Louvre Gallery and began that

on the opposite side of the Place du Carrousel, repaired and completed the Louvre Palace, and began the Arc de l'Etoile.

1810. Marriage of the Emperor with Maria Louisa of Austria.

1814. Abdication of the Emperor, 11 April. Arrived at Elba, 4 May. The Allied armies occupied Paris, 31 March. Restoration of the Bourbons under Louis XVIII.

1815. Napoleon quitted Elba, 1 March. Battle of Waterloo, 18 June. Second occupation of Paris by the allied armies, 7 July.

1821. Death of Napoleon at St. Helena, 5 May.

1824. Charles X. succeeded Louis XVIII.

1830. Revolution of July; after three days' fighting in the streets of Paris (27, 28, 29 July) Charles X. (d. 1836) fled, and Louis Philippe, Duke of Orleans, was proclaimed King of the French.

Under the Restoration (1815-1830) little was done in the way of repairing or beautifying Paris; but Louis Philippe did a great deal, although his works have been far surpassed by those of his successor. Louis Philippe completed the Arc de l'Etoile and the Madeleine and Palais du Quai d'Orsay, enlarged and finished the H. de Ville, began the repairs of most of the public monuments which had been neglected for many years, the Palais de Justice, the Louvre, Notre Dame &c., cleared part of the Place du Carrousel, converted the deserted Palace of Versailles into a gallery of paintings and sculptures, and repaired the royal residences at Fontainebleau and Vincennes. He widened many of the streets, improved the pavement, and for the time did wonders towards the embellishment of the metropolis. During his reign Paris was surrounded with the present fortified defences, and the detached forts erected.

1848. Revolution of February. After two days' fighting in the streets (23 and 24 Feb.) Louis Philippe (d. 1850) fled, and a republic was proclaimed under a provisional government. Trees of liberty (poplars) were planted in most of the open spaces; and the words "Liberté, Egalité, et Fraternité" were written up over all the public buildings and over many private houses, in order, it was said, to cause the buildings to be respected by the mob. The public works were all suspended, most of the private hotels shut up, carriages disappeared from the streets for more than a year.

June 1848. Insurrection — the bloodiest battle ever fought in the streets of Paris. 60,000 insurgent workmen against 30,000 troops (bataillons de guerre) commanded by the Republican General Cavaignac: 1440 insurgents killed, 11 general officers killed or wounded, Archbishop of Paris assassinated while carrying a message of peace to the insurgents.

10 Dec. 1848. Louis Napoleon (son of Louis Bonaparte, the King of Holland, and nephew of the first Napoleon) elected by universal suffrage President of the French Republic.

2 Dec. 1851. *Coup d'Etat*: dissolution of the Assemblée Législative, and the principal members sent to prison. Last of the Barricades in Paris. The President chosen Emperor by universal suffrage under the name of Napoleon III., 2 Dec.

Since 1851: the new buildings, restorations, new streets, &c., have thrown into the shade everything previously achieved at Paris, or probably in any other city in the world. The Louvre Palace has been thoroughly repaired and completed, the Place du Carrousel cleared, and generally every public edifice in Paris repaired, restored, or rebuilt. The buildings are, however, perhaps less wonderful than the clearings. Paris, like most old continental towns, consisted of a dense mass of old lofty houses, only accessible by narrow and crooked streets, impervious to light and air, and, what was perhaps more thought of, to regular troops. To put an end to this state of things the present Emperor has almost eviscerated Paris. The old and crowded houses which covered the ground from the Hôtel de Ville to the Louvre have been mostly pulled down, and wide streets and open spaces substituted. The reader may form some idea of the change when he is told that the Tower of St. Jacques la Boucherie stood inaccessible in the midst of houses. By this means the Rue de Rivoli has been extended from the Tuileries to the Hôtel de Ville, the Boulevard de Sebastopol broken through the densest quarters of Paris, cross streets made on each side of it, and wide streets or boulevards have been opened on the S. side of the Seine. The quays on each side of the river have been extensively repaired, and made subservient to a system of sewerage, in which Paris had hitherto been very defective. These gigantic works are paid for partly by the state, partly by the city of Paris; and the proprietors of the houses taken for the purpose of improvements are bought out and compensated as in England. Gas has been everywhere introduced, and the pavement much improved; in fact it is much better than that of London.

§ 13. Stranger's Diary of Principal Objects to be visited in Paris.

Monday.—Parade for relieving guard at the palace of the Tuileries, at 11 o'clock (whilst the Emperor resides there).

Zoological Gardens (Société d'Acclimatation), Bois de Boulogne, entrance 1 fr.

Hôtel des Invalides, and Tomb of Napoleon (12 to 3): entrance to latter from the Place Vauban.

Palais du Quay d'Orsay, 9 to 11. Fee.

Palace of the Corps Législatif, 9 to 11. Fee.

Conservatoire des Arts et Métiers, 10 to 4, entrance 1 fr.

Museums of Louvre, Luxembourg, and Versailles, *closed*.

Tuesday.—Zoological Gardens, Société d'Acclimatation, at the Bois de Boulogne, entrance 1 fr.

Louvre : all the Galleries, 10 to 4.

Luxembourg, Paintings, 12 to 4.

Musée at the Mint, 12 to 3, workshops 10 to 1 (ticket).

The Hôtel de Cluny, Palais des Thermes, and Garden, 11 to 4½ (visiting card).

Garden of Plants, Cabinet of Comparative Anatomy, Zoological, Mineralogical, and Botanical Galleries, 1 to 5; to 4 in winter.

École Impériale des Mines, Mineralogical and Palæontological Collections, 11 to 3.

Conservatoire des Arts et Métiers, 10 to 4, entrance 1 fr.

Flower Market, Place de la Madeleine.

Historical Galleries and Palace of Versailles, 10 to 4.

Grand and Petit Trianon, 10 to 4.

By the Right Bank Railroads the trains start for Versailles every hour (at the half-hours in going, and at the hours in returning) from 124, Rue St. Lazare, and by the Left Bank, 44, Boulevard Mont Parnasse (at the hours both going and returning). Omnibuses to the latter from the Rue de la Madeleine, the Place de la Bourse, the Place du Palais Royal, &c., half an hour before the trains start.

For St. Germain : Trains every hour, 124, Rue St. Lazare.

Wednesday.—Parade for relieving guard at the Tuileries, at 11.

Zoological Gardens, Jardin d'Acclimatation, at the Bois de Boulogne, entrance 1 fr.

Louvre : all the Galleries, from 10 to 4.

At the Palace of the Luxembourg : The Galleries of Paintings, 12 to 4.

Blind School, Rue de Sèvres, 1½ to 5 (ticket).

Hôtel de Cluny, Palais des Thermes, and Garden, 11 to 4½.

Exhibition of Gobelins Tapestry, 1 to 3 (passport).

Conservatoire des Arts et Métiers, 10 to 4, entrance 1 fr.

Russian Church, Mass at 11.

Flower Market, Quai Desaix.

Horse Market, Boulevard de l'Hôpital.

Historical Galleries, Palace of Versailles and Trianon, 10 to 4.

Thursday.—Parade for relieving guard at the Palace of the Tuileries at 11 o'clock (when the Emperor resides here).

Zoological Gardens, Société d'Acclimatation, in the Bois de Boulogne, entrance 1 fr.

Hôtel de Ville, Apartments, 10 to 4 (ticket).

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- At the Louvre: all the Galleries, 12 to 4.
 Hôtel Cluny, Palais des Thermes, Garden, 11 to 4½.
 Cabinet of Natural History, Zoology, Mineralogy, and Comparative Anatomy, at Garden of Plants, 11 to 5.
 At the Invalides, Tomb of Napoleon, entrance by the Place Vauban, 12 to 3.
 Ecole Impériale des Mines, Mineral Collection, 11 to 3.
 Imperial Printing Office, at 2 (ticket).
 Musée d'Artillerie, 12 to 4.
 Hôtel des Invalides, Tomb of Napoleon I., Place Vauban.
 Snuff and Cigar Manufactory, 10 to 12.
 Conservatoire des Arts et Métiers, 10 to 4, gratis.
 Archives de l'Empire; collections to be opened early in 1866.
 Ecole des Chartes aux Archives de l'Empire.
 Historical Galleries and Palace of Versailles, 10 to 4.
 Ecole des Mines, Museum, 11 to 3.
 Museum of Musical Instruments at the Conservatoire, 2, Rue Bergère (permission from the Ministère de la Maison de l'Empereur).
- Friday.*—Parade for relieving guard at the Palace of the Tuileries at 11 o'clock.
 Zoological Gardens, Société d'Acclimatation, in the Bois de Boulogne, entrance 1 fr.
 Jardin des Plantes, Collections, 1 to 5; to 4 in winter.
 Louvre: all the Galleries, 10 to 4.
 The Hôtel de Cluny, Palais des Thermes, and Garden, 11 to 4½.
 Cabinet of Medals and Coins, at Hôtel des Monnaies, 12 to 3; workshops, 10 to 1 (ticket).
 Cabinet of Medals and smaller Antiques at the Bibliothèque Impériale; entrance from Rue de Richelieu, near the Rue Croix des Petits Champs, from 11 to 3.
 Conservatoire des Arts et Métiers, 10 to 4, entrance 1 fr.
 Service at Synagogue at sunset, 15, Rue Notre-Dame Nazareth.
 Flower Market, Place de la Madeleine.
 Historical Galleries and Palace of Versailles, 10 to 4.
 Grand and Petit Trianon, 10 to 4.
- Saturday.*—Parade for relieving guard at the Palace of the Tuileries at 11 o'clock.
 Zoological Gardens, Société d'Acclimatation, in the Bois de Boulogne, entrance 1 fr.
 At the Louvre: all the Galleries, Paintings, Sculpture, and Drawings, 10 to 4; Original Drawings, 2 to 4.
 Luxembourg: Galleries of Paintings, 10 to 4.
 Palais de l'Industrie, 12 to 5.

The Hôtel Cluny, Palais des Thermes, and Garden, 11 to 4 (passport or visiting card).

Manufactory of Gobelins Tapestry, 1 to 3 (visiting card).

Cabinets of Natural History, Zoology, Mineralogy, and Comparative Anatomy, at the Garden of Plants, 11 to 2 (ticket).

Ecole Impériale des Mines, Collections of Mineralogy, Geology, and Palæontology, Rue d'Enfer, 11 to 3.

Conservatoire des Arts et Métiers, 10 to 4 (entrance 1 fr.).

Service at Synagogue at sunrise, 15, Rue Notre-Dame de Nazareth.

Flower Market, Quai Desaix.

Horse Market, Boulevard de l'Hôpital, beyond Jardin des Plantes.

Château de Vincennes and Armoury (permission).

Historical Galleries and Palace of Versailles, 10 to 4.

Grand and Petit Trianon, 11 to 5.

Service at Russian Church at 8 A.M.

Sunday.—Zoological Gardens, Société d'Acclimatation, in the Bois de Boulogne (entrance 50 c.).

Jardin des Plantes, 1 to 5; 4 in winter.

At the Louvre: Galleries, Paintings, Sculpture, 10 to 4.

At the Luxembourg: all the Galleries of Paintings, 12 to 4.

Palais de l'Industrie, exhibition of the productions of the French colonies, 12 to 5.

Cabinet of Natural History, Zoology, and Mineralogy, at the Garden of Plants, 1 to 5.

Hôtel de Cluny, Palais des Thermes, and Garden, 11 to 4.

Conservatoire des Arts et Métiers, 10 to 4 (gratis).

Museum of Musical Instruments at the Conservatoire, 2, Rue Bergère.

Bird Market, on Marché St. Germain.

Dog Market, at the Marché aux Chevaux, Boulevard de l'Hôpital, 12 to 2.

Historical Galleries and Palace of Versailles, and Grand and Petit Trianon, 10 to 4.

English Church, in the Rue d'Aguesseau, opposite the Embassy, Rev. E. Forbes, 11½, 3½, and 7½. For Divine Service on Sunday see 'Galignani's Messenger' of the preceding Saturday.

Church of England, 10, Avenue Marbeuf, 11 and 3½.

English Church, 17, Rue de la Madeleine, 12, 3, and 7½.

Evangelical Service at the Wesleyan Chapel, 4, Rue Roquepine, English service at 11½ and 7½.

Congregational Worship, 180, Faubourg St. Honoré, at 11 a.m. and 3 p.m., and at 23, Rue Royale.

Presbyterian Worship at 3 o'clock in the small chapel at the Oratoire.

At the Oratoire in the Rue St. Honoré, and at the church of Pantement in the Rue de Grenelle St. Germain. French Calvinist Worship (Réformés) at 11½.

At the Chapels of the Rue de Cauchat and les Billettes, in the street of the same name, near the Hôtel de Ville, French Lutheran Worship (Confession d'Augsbourg) at 11.

At the American Chapel, in the Rue de Berry, 11½ and 3½.

American Episcopalian Church, Rue Bayard, 11½ and 3½.

At St. Germain-en-Laye, at 11½ and 4.

At Versailles, English Church, 11 bis, Rue des Bons Enfants, 11½ and 4½.

Russian Church, Rue de la Croix du Roule, at the end of the Faubourg St. Honoré, Mass at 11, open from 2 to 6.

Every Day.

The Palais de Justice.

Ecole des Beaux Arts, 10 to 4 (permission).

Palais du Quai d'Orsay.

Palace and Library of the Legislative Body.

Sainte Chapelle (apply for ticket to Ministre d'Etat).

Hôtel of the Invalides and Church (not the Tomb of Napoleon).

Zoological Gardens, Société d'Acclimatation in the Bois de Boulogne, entrance 1 fr., and 50 centimes on Sunday.

Garden of Plants, Menagerie, 11 to 5.

Musée Dupuytren, 11 to 3.

Ecole de Médecine, Cabinet of Anatomy, for professional men and medical students only.

Museum of Geology, Mineralogy, and Fossils, at Ecole des Mines, 30, Rue d'Enfer, 11 to 3.

Halle aux Vins.

Pantheon.

Column of Place Vendôme, 10 to 4.

Arc de Triomphe de l'Etoile.

Chapel of St. Ferdinand, Avenue de Neuilly, 10 to 5.

Artesian Wells at Grenelle and Passy.

Blind Hospital (Quinze Vingts), 38, Rue Charenton, 12 to 3.

Expiatory Chapel, 60, Rue d'Anjou St. Honoré, early.

Churches, in general open all day; the best time is the afternoon when no service is going on.

Hospitals, the Exchange, for strangers, 9 to 5; for business, 12 to 3.

Abattoirs.

Halles Centrales.

Halle au Blé.

Public Cemeteries.

aries.

Part III.—ALPHABETICAL DESCRIPTION OF PARIS.

[The map is divided by vertical lines into sections marked A, B, C, &c., and by horizontal lines into sections marked 1, 2, 3, &c. After each place are put a letter and a figure, by means of which the place can be found without difficulty: thus ARSENAL, E 4. Finding E at the top of the map, and running your finger down between the lines, and then finding 4 at the side, and running your eye between the lines, you will find the square on the map in which ARSENAL lies, and will easily find the spot itself.]

Abattoirs (slaughter-houses).—Of these there are several at Paris: those of *Popincourt*, F 3, and of *Montmartre*, D 1, are the largest and most used. There is a new general Abattoir, at a greater distance from the city, projected, to replace those at present existing. They are all on the same system, differing only in size, and are shown at any time for a small fee. Formerly cattle were sold and killed in Paris as in London: under Napoleon I., however, these Abattoirs or public slaughter-houses were established, and all cattle killed in Paris must be taken to one of them. The cattle-markets too are outside Paris; the chief are at Poissy and near Sceaux: so that there is no driving of furious or maddened horned beasts through crowded streets as in London. The Abattoir of Montmartre is 389 yards long and 150 wide; the enclosure is planted with trees, and in the middle are 6 enormous brick buildings facing inwards. 64 rooms or slaughter-houses, each about 16 ft. square, and furnished with a well to receive the blood, and pullies, &c., to hoist up the carcasses, open out of these buildings into the central avenue between them, and are mostly let to different butchers; some are public, where a charge of so much per head slaughtered is made. There is water in each slaughter-house, and the whole place is kept perfectly clean. At the rear of the slaughter-houses are sheds for cattle, and in a kind of half-sunk cellar under one of them is a large space for sheep. In the upper stories are vast hay and corn lofts, and dressing-rooms for the slaughtermen, who are not allowed to wear their professional costume in the streets. In separate buildings the hides are cleaned, and in others the tallow is boiled down, and by some arrangement, unknown in England, this is effected without any objectionable smell. 900 oxen, 400 cows, 650 calves, and 3500 sheep, are slaughtered here weekly. All these establishments are on a gigantic scale, and are kept perfectly clean and inoffensive. The meat must be taken out to the shops by night.

Abbaye aux Bois, C 4, in the Rue de Sèvres, Faubourg St. Germain, was a convent. The ch. (built 1718) and the cloister remain. Under the Restoration many ladies had apartments here. It is celebrated as the abode of Madame Récamier, and the resort of all the fashion and talent of Paris in the time of Napoleon I. and of the Restoration.

Académis. See *Societies*.

Acclimatation, Société de. See *Bois de Boulogne*.

Affaires Etrangères, Ministère des (Foreign Office), B 3. On the Quai d'Orsay, W. of the Palais du Président du Corps Législatif; an Italian or classical building, with a very handsome front towards the river: begun 1845, finished 1853. A much plainer front faces the Esplanade des Invalides. The collection of archives and state-papers is very extensive. This is the official residence of the Minister for Foreign Affairs—the state apartments of which are fitted up with great taste and magnificence.

Alfort, about 5 m. from Paris (Paris and Lyons Rly.). A village of 2000 Inhab., only remarkable for its large Veterinary College, where the cruel and unnecessary practice of vivisection prevails. There are usually 250 pupils.

Ambassador. See *Embassy*.

Anatomy. See *Ecole de Médecine*.

Antoine, Rue St., E 4. A wide but irregular street leading from the H. de Ville, and forming the continuation of the Rue de Rivoli to the Place de la Bastille, whence it is continued under the name of *Rue du Faubourg St. Antoine*, to the Barrière du Trône.

Antoine, Faubourg St., F 4, is in the E. quarter of Paris, and has, since the days of the Fronde, been the hotbed of insurrection. In this street and those leading out of it on each side are some of the principal manufactories of Paris, and the abodes of the workmen who are employed in them. In the last few years an outward change for the better has taken place, but from 1830 to 1848 and 1851. frequent and bloody revolts and street fights, originating or fostered in this part of Paris, gave a very unpleasant impression to the visitor of this quarter. See *Bastille*.

****Arc de l'Etoile, or Arc de Triomphe**, A 2, on a height at the W. extremity of the Champs Elysées. The largest triumphal arch in the world; seen from and commanding a view over nearly all Paris. Napoleon I. determined to build this arch in 1806, in commemoration of the victories of the French armies, and it was commenced on the designs of M. Chalgrin. The works were

suspended in 1815, and recommenced in 1825 under M. Huyot; but proceeded slowly until the accession of Louis Philippe, who finished the arch as we now see it. It is intended to be crowned by statuary. The cost hitherto has been upwards of 400,000*l*. The design is classical, and it consists of an immense central arch, 97 ft. high, 48 ft. wide, surmounted by a massy entablature, and pierced by 2 smaller side-arches. The whole is 161 ft. high, 145 ft. wide, and 110 ft. deep. On each face are 2 reliefs; that facing the Tuileries, and on the l. of the spectator, is by Rude, and is much admired; it is intended to represent the departure of the army of 1792: the other relief, in the strictly classical taste, the triumph of 1810. Those on the W. face represent Resistance and Peace. Above the trophies are bas-reliefs representing—1. The funeral of Marceau; 2. Battle of Aboukir; 3. Bridge of Arcole; 4. Capture of Alexandria. The corresponding bas-reliefs on the S. the battle of Austerlitz; that on the N. of Jemmappes, is by Marochetti. The frieze, the figures in which are 6 ft. high, represents the departure and the return of the French armies. The four figures of Fame in the spandrels of the great arch are by Pradier, but not good. Above the entablature is a row of shields on which are inscribed the names of the principal victories of Napoleon I. No battles in which English troops were engaged are mentioned amongst these; but in a long list inscribed on the great piers of the arch the visitor may be surprised to see Vimiera, Toulouse, &c. Under the side-arches are 384 names of French generals, distinguishing those who fell in battle. Those of Louis Bonaparte and Jerome Bonaparte have been subsequently added. Under the small arches are some allegorical bas-reliefs representing victories.

A somewhat dark staircase (admission 25 c.) leads through the vast vaults which form the mass above the arch, to the top, whence one of the finest ** *Views of Paris* is obtained.

Archbishop's Palace. See Archevêque.

Archives Impériales, Palais des, E 4 (*General Record Office*). In Rue de Paradis, forming the corner of the Rue de Chaume.

This General Record Office of the French Monarchy occupies the extensive Hôtel de Rohan-Soubise, erected towards the close of the 17th century, extending from the Rue du Paradis to the Rue des Quatre Fils, and adjoining the Hôtel de Rohan-Rohan, now forming the Imprimerie Impériale. This very handsome building is preceded by a grand forecourt surrounded by an open portico: the garden behind is now covered by new buildings attached to the Archives. The Archives are admirably arranged, but contain little that can

interest the general visitor; but a museum will be opened to the public early in 1867, in the state apartments of the Hotel, where will be exhibited about 3000 interesting and instructive documents of this immense collection. These state apartments consist of a suite of rooms, splendidly decorated, and lately restored with great taste: they form the west wing of the Hotel, and consist of the Salle des Gardes, where will be placed a most interesting series of royal diplomas, from the time of Clovis II. in the 5th century to the end of the Valois race, embracing every sovereign of the Merovingian and Carlovingian dynasties. The Antechamber, in which are some paintings by Boucher and C. Vanloo, will contain documents of the 18th century (here, in an ebony case, will be exhibited the Wills of Louis XVI., of Marie Antoinetta, and of Madame Elizabeth of France);—the Salon of the Princess de Rohan, a magnificent circular room, richly gilt and painted by Natoire, representing scenes in the life of Psyche, where will be placed the most interesting documents connected with the Imperial period—the will of Napoleon I.; several MS. documents in his writing, amongst others the celebrated decree issued at Moscow against England; a long letter of his son the Duc de Reichstadt; and sundry MSS. of the Marshals, great dignitaries of the First Empire, &c.;—and three smaller rooms, in the first of which documents connected with the Revolution and the Reign of Terror; in the second respecting the Restoration and reign of Louis Philippe. Here is a curious painting, covering one of the walls, brought from a convent of the Jesuits at Riom, which is allegorical to the power and position of that celebrated order, and which was used before the Parliament of Paris as a proof of their dangerous intrigues. It is of the time of Henry IV., that king being represented amongst the apostates in the act of drowning. This painting formed one of the *Pièces Justificatives* in the celebrated legal inquiry into the doings of the Jesuits, prior to their expulsion in 1762. The last room of the suite will contain sundry letters from celebrated foreigners, sovereigns, and others, amongst the rest of Mary Queen of Scots. Beyond this, in a hall of the new building, is preserved the iron safe constructed by order of the Convention to hold the copper-plates of the paper money known as *assignats*, created in 1790; in it are temporarily preserved some interesting relics: the keys of the Bastille and of several fortresses taken by the French; the celebrated roll of St. Vitalis, on which are Latin verses supposed to have been written by Heloise when abbess of Argenteuil; autographs of Queen Elizabeth and Charles V.; a letter from Sultan Soleyman to Francis I., &c. On the ground-floor will be placed in a large hall a collection of seals of every period, perhaps the finest

of the kind that exists. Forming the portion of the Palace towards the Rue de Chaume, beyond the state apartments, is a portion of the Hotel of the Dukes of Guise, where took place many of the celebrated intrigues during the Ligue, being built on that of the Connétable de Clisson, of which the beautiful Gothic gate with its *tourelles*, now forming the entrance to the Ecole des Chartes, and a portion of the chapel, alone remain unaltered.

By a decree of the Government all the public documents of the different administrations ought to be deposited here after thirty years; but this regulation is very imperfectly carried out, the most important for the historian—those of the Foreign Office—since the beginning of the 18th century, being still retained at the Ministère des Affaires Etrangères.

The Imperial Archives contain several millions of documents, the earliest dating from the 6th century. The collections of Records of the Parliament of Paris are complete and extremely valuable; of the private expenses of the kings of France; those of the Provincial Parliaments, &c., are particularly interesting in an historical point of view. The whole are admirably arranged, under the superintendence of Count de Laborde the present director, to whom the public will be mainly indebted for the museum above alluded to, and who has prepared a very instructive catalogue of its contents for the use of visitors, now in course of publication, and which will contain 2000 fac-similes of the most important documents.

Persons requiring to consult documents must apply to the Director, on whose order most will be communicated, and copies of legal documents given, duly authenticated, on payment of a small fee. A room on the ground-floor is set aside for persons occupied in consulting and copying.

The Ecole des Chartes, entrance at No. 14, Rue du Chaume, although located in the same building, is only indirectly connected with the Dépôt des Archives. Here several young men are educated in the science of Palæography.

Besides the general Archives of the Empire, there are separate dépôts of the local Records, many of great value, in the provincial capitals, catalogues of which are deposited in the Parisian central establishment.

Archevêché, D 4 (Archbishop's Palace), a large building of the 18th cent., stood on the S. of Notre Dame. In Feb. 1831, a mob, after breaking into St. Germain l'Auxerrois, proceeded to the Archbishop's Palace and sacked it. The books and valuables were mostly thrown into the Seine. The present sacristy of the cathedral has been built on part of the site, and trees planted on the rest, in the middle of which is a pretty Gothic fountain, *Fon-*

taine de Notre Dame, built 1845. The present residence of the Archbishop of Paris is in the Rue de Grenelle St. Germain, B 4, close to the Hôpital des Invalides.

Arcueil (5 m. Paris and Sceaux Rly.), on the little river Bièvre. It contains a pretty ch. of the 15th cent., and remains of a Roman aqueduct which ran to the Palais des Thermes. A modern aqueduct (1624), 440 yards long and 80 ft. high, now conveys water to a reservoir near the Observatory, from which it is distributed over the S. side of Paris.

Armenian. See Church.

Army.—The visitor will be struck with the number and variety of the military uniforms about the streets of Paris. The most remarkable are the *Cents Gardes*, about 150 men, selected chiefly for their stature and good looks from the other military corps, and forming a special body-guard: they wear a little cocked hat and a light-blue coloured coat, and have a very fine look. The *Garde Impériale*, about 30,000 men, infantry, cavalry, Zouaves, and artillery, all of whom have served in the army, and have acquired good characters: they wear blue coats with epaulettes and facings, with white and yellow braiding on the breast, according to the corps; the grenadiers red epaulettes and white braiding, with a bearskin cap when on duty; and are usually on duty about the palace. The *Gendarmerie* of the Guard, a splendid body of picked men, with bearskin caps and yellow belts, were formed out of the *Garde Mobile*; they form the most expensive corps in France, are in general married men, and do also duty about the palace; each soldier is said to cost annually 50*l.* to the State. The *Garde Municipale*, or *de Paris*, which has replaced the *Gendarmerie*, perform many of the duties of English police; they wear blue uniforms, and will be seen keeping order in public ceremonies, &c. The *Zouave* dress is well known. Though originally Algerians, they are now all Frenchmen. The *Infantry of the line* (*la ligne*) all wear red trowsers, having on their caps the number of their regiments. The Artillery and Engineers wear blue tunics with black velvet lappels turned back. The uniform of the Cavalry is extremely varied according to their arm: distinguished as *Grosse Cavalerie*, the Cuirassiers and Dragoons; or as *Cavalerie Légère*, Hussars, Lancers, &c. Besides these there are the *Sergens de Ville* about 3000 men, organised to do street police duty, &c. They are in blue, with cocked hats and a sword, and a badge of a ship, the arms of Paris, and distinguishing letters and numbers on their collars, and are to be seen constantly about the streets and in public places. Most of them have been in the army. The *Sapeurs*

Pompiers (firemen) number above 1500, and are organised in a very military fashion with helmets and swords. The engines, however, are scarcely comparable in number, size, or style to those of London; but fires in Paris are neither so numerous nor so extensive as in London.

Arsenal, E 4, on the Boulevard Bourdon, near the Bastille.

Open from 10 to 3. Entrance Rue de Sully: to the Library, Rue de Sully.

A collection of buildings adjoining the Grenier de Réserve. This was the store for arms and ammunition in the 14th cent. Rebuilt and enlarged by Henri IV. It now consists of—1. The government *saltpetre* and *percussion cap* manufactories; 2. A large *Cavalry Barrack*; 3. A *Library* (*Bibliothèque de l'Arsenal*), in the Rue de Sully. This library was begun in the early part of the 18th century by the Marquis de Paulmy d'Argenson, a great miscellaneous collector. Large additions have since been made, and it now numbers some 200,000 vols. It is particularly rich in the works of early poets and in Italian literature. The books are kept in a series of apartments which were inhabited by Sully when Master-General of the Artillery.

Artesian wells. See Grenelle and Passy.

Artillerie, Musée d', C 4, in the Place St. Thomas d'Aquin, out of the Rue de Bac. On the S. of the river.

Admission on Thursdays only, from 12 to 4. Very good Catalogue.

In the once Dominican convent of St. Thomas d'Aquin. Begun in 1794 with the old armour brought from the Bastille, Sedan, the Garde Meuble, &c.: Napoleon enriched it with numerous specimens from foreign collections, most of which were removed in 1815. In July 1830 the insurgents broke in, in search for arms, and carried off a great quantity, much of which was never brought back. It is still one of the finest collections of *armour* and warlike *weapons* in the world. Round the Court called of Sebastopol are arranged cannon, mortars, anchors, and other heavy objects brought from that celebrated stronghold. In a long corridor on the lower floor are a series of cannon of all ages and countries, five of them guns abandoned by the English in 1442 at the siege of Meaux, French guns damaged at Sebastopol, Austrian cannon from Magenta and Solferino, Russian guns from Bomarsund, a very handsome one inlaid with silver from Cochin-China, &c. On the wall is a heavy chain, some 200 yards long, and weighing 3580 kilogrammes, used by the Turks to close a branch of the Danube at the siege of Vienna in 1683. At the end of the corridor is a long gallery containing a set of models of French artillery from the time of Louis XIV. to the

present day, 1-6th of the real size; a very complete series of fire-arms from all countries with the most recent perfections; the armour of the emperor of China, with two very handsome war weapons in jade, brought from the Royal Palace near Pekin in 1860; also his saddle, and several Japan coats of armour. Ascending the staircase,—on which there are casts of bas-reliefs of chiefs of cohorts of the Roman period in full armour, reliefs of mediæval men-at-arms,—we come to the large hall, containing a magnificent collection of arms and armour arranged chronologically in the middle of the room in glass cases; series of arms of defence of the Stone and Bronze periods, the former including several stone hatchets from Abbeville and from the Dép. de la Dordogne, a most interesting series, accompanied with the bones of the semifossilized animals (reindeer, &c.) and objects of art found with them; and a fine series of Etruscan armour, chiefly from the Campana collection, of Greek, Roman, and mediæval periods. Down the centre are men on horseback sheathed in armour; along the sides, suits of armour; and, in glass cases, specimens of Greek, Roman, Etruscan, Celtic, and Gaulish arms of defence; the sword and coat of mail of Monaldeschi, murdered at Fontainebleau by order of Christina of Sweden, &c. The coats of armour of Frederic Prince of Sédan, the King of Bohemia, the Dukes of Guise and Mayenne, are particularly worthy of notice. On the walls are arranged trophies of arms and flags of the French army; the swords of Augereau at Arcole, and of Desaix at Marengo. From here we enter 4 galleries which formed the upper corridors of the convent.

1st Gallery, of Marengo: armour, arrows, bows, matchlocks, pistols, &c.; the portable chair in which the Spanish general Fuentes was killed at Rocroy; wall-pieces, arquebusses, pistols, &c., of all ages and countries; also magnificent specimens of workmanship in glass-cases, especially a fowling-piece and pistol intended by Napoleon I. as a present to the Emp. of Morocco. In the 2nd, of Constantine, are a most interesting series of models of ancient Etruscan, Greek, and Roman arms of defence, and of weapons and warlike implements from the time of the Merovingians to the 17th century, discovered on several battle-fields; the more modern weapons of destruction in endless variety, models of pontoons and of the manufactories of arms; also a fine collection of Oriental arms. In the 3rd, of Austerlitz, are 2 glass cases containing the swords of eminent commanders, Desaix, Augereau, Murat, Lefèbvre, and of the members of the Directory, Barras, &c. And in the 4th, of Fontenoy, an extensive collection of swords, battle-axes, saws, bill-hooks, &c., and some of the eagles of the Emperor Napoleon I.'s legions. Altogether there are nearly 4000 objects in the catalogue, a large and instructive volume sold for 4½ fr., all beautifully arranged and exhibited. ▲

military library of several thousand vols. is attached to the Dépôt d'Artillerie. Permissions to enter the fortress of Vincennes granted here.

Asnières (5 m. Paris and St. Germain's Rly.). The head-quarters of Parisian boating and sailing; the *Cercle Nautique d'Asnières* is a very aristocratic boating-club, and has a club-house here, with restaurant, billiard-rooms, &c. Those who wish for information as to the days for regattas, &c., should apply to Mr. John Arthur, Rue Castiglione. There is usually a regatta at some place near Paris on every Sunday in summer. Picot is the principal boat-builder. The château and park of Asnières are now a place of public amusement and are much frequented in the fine weather season. Except the park and river there is nothing pretty or attractive in the place.

Assises, Cour d'. See Palais de Justice.

Augustin, Saint, B 2. A new and very large ch., with a huge angular cupola, on the Boulevard de Malesherbes, built by M. Baltard, not yet completed. The interior consists of a long nave and choir, with very short transepts, and chapels of unequal depth; on each side of the nave run up iron pillars, capped with statues of saints, and a triforium gallery; beneath is an extensive undercroft or crypt, where Divine Service is now performed, occupying the whole length of the ch. above.

Bagatelle, a villa on the outskirts of the Bois de Boulogne, originally built by the Comte d'Artois, afterwards Charles X., in 58 days, for a wager between himself and Marie Antoinette. The grounds are handsomely laid out. After several vicissitudes it has been purchased by the Marquis of Hertford.

Balls, Public.—Of these there are many, some in summer and out of doors, like Cremorne; others, in winter, within doors, like the Argyle Rooms, but rather more respectably attended. The principal are—

Jardin Mabille, B. 3—Avenue de Montagne, Champs Elysées. A small but prettily laid out and brilliantly lighted garden, with an orchestra in the middle, and a boarded platform for dancing round it. There are bowers and refreshment-rooms around it, and a large saloon for wet weather; in fact, it is a Parisian Cremorne without the fireworks and amusements; smaller but brighter and gayer. This is the best appointed and best attended of all the summer balls. Admission 2 fr. to 5 fr., according to the day.

Château des Fleurs, A 2, further up the Champs Elysées; an establishment of exactly the same kind as Mabille. They are usually open on alternate nights; both are open on Sunday.

Château Rouge, D 1, near Montmartre, occupies a house which belonged to Henri IV.; there is a lake, and part of the amusement usually consists of fireworks. The company here consists mostly of students, the better classes of workmen, and grisettes.

Closerie des Lilas, D 5, formerly *La Chaumière*, near the Luxembourg; another garden for dancing, &c., much frequented by students and grisettes.

The following are in-door balls :—

Casino.—Place Cadet; tolerably well attended.

Redoute.—Rue Grenelle St. Honoré; frequented by workmen.

Salle Valentino, 359, Rue St. Honoré. A very gaily decorated ball-room: the company more numerous than select, and full dress by no means expected. It is not much more respectably attended than the Argyle Rooms or Holborn Casino.

Vauxhall, Boulevard St. Martin, perhaps of a lower grade.

There are many other winter ball-rooms on both sides of the river.

It is, however, at the time of the Carnival that the balls flourish. Nearly every theatre is opened as a ball-room, and masks are usually indispensable. The *Carnival Balls* at the *Grand Opéra* are by far the most numerous and best attended, and on the grand nights the scene is indescribable; the numbers, gaiety, brilliancy, noise, and excitement reach a climax which is utterly unknown in London, and cannot be described.

Bankers.—This business in the English sense is almost unknown in France, where each merchant, gentleman, shopkeeper, &c., keeps in his own hands what cash he may require. The *Banquiers* are more like our bill-brokers, receiving money on deposit and paying interest for it, and then employing it in discounting bills, in loans, &c.; some of the first houses are of German or Swiss origin, or Jews. The principal bankers with whom English and Americans will have to do are Messrs. de Rothschild, 21, Rue Laffitte; Messrs. Ferrère Laffitte in the same street; Messrs. Mallet Frères, Rue d'Anjou, Boulevard Malesherbes; Messrs. Blount and Co., Place Vendôme; and Messrs. Hottinguer, Rue Bergère.

Banque de France, D 3, in Rue de la Vrillière, founded in 1803, and since 1848 practically the only bank in France in the English sense; it has branch banks in the principal large towns, and in Algeria. The business of the Bank of France is—1. Bill discounting; 2. Making advances on bullion or stock; 3. Regular banking; 4. Taking charge of valuables; 5. Issuing bank-notes, of which about 800 millions of francs, or 32,000,000*l.* sterling, are in cir-

ulation. Since 1848 the Bank of France can alone issue notes, and they are made legal tenders. The capital of the bank is 182,500,000 fr. The amount of bullion in the vaults has averaged of late years 300 millions of francs, or £12,000,000, but, like at the Bank of England, is constantly varying. The building was originally the hôtel of the Duke de la Vrillière, but at the time of the French Revolution was occupied by the descendants of the Count of Toulouse, one of whom was the unfortunate Princesse de Lamballe. Some of the rooms retain their original paintings and decorations. Large additions have been made to it since 1855. The vaults are of vast extent, and carefully protected and guarded. It is said that they can on necessity be flooded, to protect them from fire.

Barracks (*Casernes*).—There are about 40 barracks in Paris, and many smaller posts, built at various periods since 1780; the largest is that of the Ecole Militaire in the Champs de Mars. The newest and most important for size and position are *La Caserne Napoléon*, behind the Hôtel de Ville, and the *C. du Prince Eugène*, near the Château d'Eau, on the Boulevard du Temple. A very extensive caserne is now in progress of construction in the Island of the City, extending from the Tribunal du Commerce to the S. branch of the Seine, and from the Palais de Justice to the Hospital of the Hôtel Dieu. Many of the old convents are now converted into barracks.

Barriers. See Octroi.

Bastille, Place de la, E 4. A wide open space, on which stood the old Bastille, originally one of the castles raised in the 14th century for defending Paris, and particularly for the defence of the gate of St. Antoine; in later times it served as a state prison. It was an oblong lofty stone building of the time of Charles V., with 8 circular semi-engaged towers at the angles and in the sides, and round it were a few outbuildings and a moat, part of which is now the canal. Here, under Louis XIV. and Louis XV., many persons were arbitrarily imprisoned, but nearly all of them were of the upper classes, and it is not easy to understand the animosity of the lower classes towards it. As a fortress in the modern sense it was of no value; but the moat and lofty walls seemed proof against any attempts on the part of the people. On 14 July, 1789, however, the mob, 50,000 strong, assisted by the Gardes Françaises, attacked the place. The governor, Delaunay, destitute even of provisions, made a feeble defence, with his small garrison of 32 Swiss and 80 pensioners; either by accident, treachery, or mistake, the drawbridge fell, the assailants rushed in, and the Bastille was taken; Delaunay was murdered, and his head carried by the mob

on the point of a bayonet through the city, and most of the defenders were massacred. Only seven prisoners were found there, four criminals and three lunatics. The Bastille was afterwards demolished, and part of the materials employed in building the Pont de la Concorde. The site was levelled, and a huge model in plaster of an elephant, designed to be ultimately cast in bronze, stood there under a shed for many years. In 1831 Louis Philippe laid the foundation of the present Column of July, dedicated to the memory of the French citizens who fought in the three days of the Revolution of the preceding year. In 1848 the same king's throne was brought here from the Tuileries and burnt.

The column (152 feet high) is entirely of bronze, not merely a bronze case like that in the Place Vendôme, and has some well-carved lions round it. On the pedestal are the names of 615 citizens who fell in July, 1830; their bones were in 1840 transferred to this spot, and deposited in vaults beneath. There is a good view from the top of the column. Admission to the interior and vaults, 20 c.

At the Place de la Bastille the long line of the original Boulevards ends, and the Faubourg St. Antoine begins. Here in June, 1848, an enormous barricade was erected by the insurgents; and on it Monsig. Affre, Archbishop of Paris, who had obtained permission of Gen. Cavaignac to parley with the insurgents, was shot by one of them, and died a few hours afterwards.

Baths.—Of these there are nearly 150 establishments at Paris, much more frequented and better appointed than those in London. The *Néothermes*, 56, Rue de la Victoire, D 2, and *Bains de Tivoli*, 102, Rue St. Lazare, C 2, are reputed good, but the visitor had better ask his landlord to recommend the best in his neighbourhood. There are huge floating warm and cold baths on the Seine, the windows of course opening out to the river; these contain large swimming baths, which are crowded in hot weather. A warm bath, with towels, &c., costs about 1½ f., the towels, &c., being charged for separately. If the visitor is indisposed he can have at a small charge a "*bain à domicile*," or portable hot-bath, brought to his own room without any of the fuss which attends a similar indulgence in England.

Batignolles, B 1. A modern suburb in the N.W. of Paris, now the 17th arrondissement, consisting of manufactories, workshops, cabarets, and small houses, with a Theatre, and some good residences.

Beaujon Hospital, A 2. In Rue du Faubourg St. Honoré, founded in 1781 for an orphan asylum, now a hospital for the sick,—450 beds. *It is very well conducted; strangers readily admitted.*

Beaumarchais. See Boulevard.

Beaux Arts. See *Ecole*.

Belleville (3 m., omn., Place du Pal.² Royal), 80,000 Inh. On a hill N.E. of Paris, commanding a pretty view: it now forms the 18th arrondissement of Paris. It was celebrated for its guinguettes and fêtes, but is now almost entirely built over, and is only remarkable for its handsome modern Gothic ch. dedicated to St. John. Marshal Marmont in 1814 made a stand here against the Allies.

Benedictines, English, Convent of, stood in the Rue St. Jacques, surrounding the ch. of the Val de Grace. Part of the remains of James II. of England were buried here. The conventual buildings are now converted into one of the great military hospitals of Paris and the principal school for military medicine and surgery in France.

Bercy, G 6. Near the Seine on the road to Charenton; remarkable for its wine stores. It was outside the walls, and consequently free from octroi and supervision, down to 1860, when it became the 12th municipal arrondissement. There are 1000 or 1200 cellars here, rented by the wholesale wine-merchants at Paris.

Bernardins, in the street of the same name, near the Jardin des Plantes, a convent built in 1244 by Stephen Lexington, Abbot of Clairvaux. The refectory, a building of the 12th cent., remains in tolerable preservation in the Rue de Poissy, and is used as a barrack for the Sapeurs Pompiers or firemen. The Halle aux Veaux occupies part of the conventual buildings.

Bibliothèques (Libraries).—There are numerous public libraries in Paris; besides the Bibliothèque Impériale the principal are those of the Arsenal—Artillerie—Conservatoire des Arts et Métiers—l'Ecole de Médecine—Ste. Geneviève—Institut—Invalides—Jardin des Plantes—Louvre—Mazarine—Sorbonne—Hôtel de Ville. There are besides large libraries not open to the public, at the Corps Législatif—the Sénat—the Ministries of State—Observatory—Dépôt de la Marine—Dépôt de la Guerre—Ecole des Mines, &c.

* **Bibliothèque Impériale** (Imperial Library), D 3, in the Rue Richelieu, opposite the Place Louvois.

Admission—For readers, open daily, except Sunday, 10 to 3. It is closed in the weeks before and after Easter, and during the month of September.

The early kings of France, as far back as Charlemagne, pos-
PARIS.]

sessed libraries of a few MS. volumes. Charles V. fitted up la Tour de la Librairie in the Louvre with his collection of 910 volumes, which were lighted at night by a lamp of silver; and though they were dispersed at his death, a catalogue of them made by one of his valets-de-chambre still exists.

Charles VIII. brought some precious MSS. from Italy.

1496. Library of Louis XII. at Blois enriched by books of Sforza, Visconti, Petrarch, and Grathuise.

1544. Removed to Fontainebleau by Francis I. 1890 volumes, including nearly 40 Greek MSS., brought to France by Lascars.

1556. An ordinance was made that a copy of every book printed with privilege should be deposited in the Library.

1599. Henri IV. transferred the library to Paris (Collège de Clermont).

Under Louis XIII. library augmented to 16,746 volumes, placed in a house, Rue de la Harpe.

1684. Library of Louis XIV., 50,500 volumes, in Rue Vivienne.

1724. The vast Palais Mazarin was purchased for the library, augmented at the death of Louis XV. to 100,000 volumes, and it has never quitted that building.

The unsightly but vast edifice which it filled was originally the palace of the Cardinal Mazarin, minister of Louis XIII., and occupies the entire space from Rue Richelieu to Rue Vivienne, from Rue Colbert to Rue Neuve-des-Petits-Champs. The part towards Rue Richelieu, also called Hôtel de Nevers, became the bubble bank of Law the South-Sea schemer.

After narrowly escaping destruction in the beginning of the Revolution, it was largely increased from the libraries of the suppressed monasteries, and about 5000*l.* a year has since been applied to the purchase of books, &c., 6000*l.* in salaries, &c. It is, probably, the rarest, richest, and most extensive collection in the world, and is supposed to comprise 1½ million volumes of printed books, 150,000 MSS., 300,000 engravings, 100,000 maps and charts.

In consequence of the repairs going on at the Library, and the great changes likely to result in the redistribution of the different collections, it is impossible at present to give even a remote idea of what may be the arrangements ultimately adopted. Very extensive constructions have been added—towards the Rue Vivienne, preserving the long gallery of Mazarin's time which forms one side of the garden; towards the Rue Neuve-des-Petits-Champs for lecture-rooms and the residence of the officials; and towards the Rue de Richelieu; whilst within the Great Quadrangle has been nearly completed the vast reading-room with its elegant roof pierced with large semi-

circular windows and 6 decorated skylights; in the great court and the façade along the Rue de Richelieu for the portion devoted to printed books. In the mean time the different collections are temporarily lodged, and only open for students; and being likely to remain so for some years, it is difficult to convey any just idea of them.

The principal collections to which the visitor can obtain access now are:—The *engravings, manuscripts, printed books, and reading-room; maps and charts; antiquities and ancient marbles, gems coins, bronzes, &c.*

The entrance to the three former is from the S.E. corner of the great court opening from the Rue de Richelieu; on the ground floor on rt. lie the Halls of the Engravings, said to number 130,000. In the first room is the unmeaning bronze monument called the *Par-nasse Français*, made by Du Tillet in 1718, representing a mountain with statues of poets and authors of the reign of Louis XIV. The engravings are arranged in portfolios, and form one of the most interesting collections of the kind in existence. Ascending to the upper floor is the temporary public reading-room, which formed one of the halls of printed books. It is open to the public; it is generally well filled with readers, but only printed books are given out here, the regulations being nearly the same as at the British Museum, but much less efficiently carried out, from a defective staff and the imperfect state of the catalogues. Near the entrance to the reading-room is that to the

Manuscripts, arranged in several rooms, especially in the Great Gallery of Mazarin's Palace, parallel to the Rue Vivienne, the ceiling of which was painted by Romanelli, and in several halls beyond, one of which is destined for the purposes of study. Here have been placed, following the example of the British Museum, although carried into effect to a very minor extent, some of what may be called curiosities; a collection of elaborate bindings and book-covers in ivory, or diptychs; of books decorated with precious stones and gold and silver; of ancient illuminated and oriental manuscripts; of autographs of royal personages, of celebrated political and literary characters; and two curious ivory tablets, on which are scratched the expenses incurred by Philip le Bel, with his itineraries, in 1301-1302. Here also is preserved a curious Chinese inscription, said to date from A.D. 781, and brought from Si-an-fou in China, relative to the progress of certain Syriac Chinese missionaries who had gone there during the 7th and 8th centuries. The number of literary curiosities exhibited to the general public from the MS. collections is at present excessively meagre, considering the treasures

the Library contains, but will be greatly increased by the new arrangements in progress.

The *printed books*, which amount to upwards of 1½ million of volumes, are now in considerable confusion, and, especially for the less common works, facility for consulting them is very inferior to that in the British Museum.

Maps and Charts.—Opening out of the MS. department, in a long narrow gallery, are contained upwards of 100,000 maps and charts, a fine collection of mediæval portulans or pilot charts, and a numerous series of atlases and works connected with geographical science.

Antiquities.—The larger antiquities, consisting of ancient marbles and especially Roman and Greek inscriptions, formerly in a hall under the reading-room, are for the present hidden from the public.

The collection of antiquities, or *Cabinet de Médailles et Antiques*, including the magnificent donations of the Duc de Luynes, is arranged in two handsome rooms, the entrance to which is from the Rue de Richelieu, by a small door near the corner of the Rue Croix des Petits Champs; it is open from 10 to 3 on Tuesdays and Fridays to visitors, on the other days to students furnished with a permission. On the ground floor are the larger marbles, especially inscriptions, and the celebrated Zodiac of Denderah. It formed the vault of a room at the ancient Tentyris, and gave rise to much discussion as to its age at the period of its discovery and transport to Europe. It is now generally considered to have been made during the Roman (Imperial) period. On the stairs, numerous Greek inscriptions. The Cabinet de Médailles et Antiques, properly speaking, is in a large hall on l., and that of the Duc de Luynes in one opposite. The first contains a magnificent series of ancient cameos, medals and coins, bronzes, Etruscan vases, and mediæval ivories and glass. There are upwards of 150,000 specimens in the Numismatic collection alone, of which only a few are exhibited on the stands in the centre of the room, in chronological order; here also are placed some of the most valuable objects in the museum. The gem of the collection, the cameo of the *Apotheosis of Augustus*, one of the largest known, a bust in Chalcedony of Constantine; a beautiful gold patera or flat cup, with gold coins of the family of the Antonines set round it; a finely carved agate cup of the Ptolemies; a vase and tray in gold called the *Trésor de Gourdon*, of the 6th centy.; and a curious tassa in coloured glass known as that of Chosroes. In an adjoining case are numerous silver vases, with a statue of Mercury, found near Bernay, in Normandy. The series of smaller cameos is magnificent, one of the largest and finest representing Germanicus carried off by an eagle. The intaglios are equally interesting; with

the latter are placed a numerous series of stone and agate cylinders from Nineveh, on which are engraved cuneiform inscriptions. Round the walls of this room are numerous Etruscan vases—a rich series of Greek and Roman glass; some silver vessels—amongst others a large silver plate found in the Rhone, vulgarly called the Shield of Scipio, representing in low relief Briseis and Achilles; numerous Etruscan Greek and Roman bronzes; and higher up, on a bracket, a box surmounted by the bust of Voltaire, containing his heart, long possessed by the family of the Marquis de Villette, by whom it has been presented to the Imperial Library. The collection of the Duc de Luynes, occupying the second hall, is particularly rich in coins and medals of the Greek colonies in Italy and Asia Minor, a part of which only is exhibited. The cameos and intaglios—Greek and Etruscan bronzes—are also very remarkable. At one end of the room is a fine colossal torso of Venus in marble, probably of Greek sculpture, although purchased at Rome. Amongst the coins exhibited, the gold one of Berenice and of her husband Ptolemy III. Evergetes, and of the several Greek towns of Asia Minor, are particularly worthy of notice.

Attached to the Imperial Library is the School of Oriental Languages, *Ecole des Langues Orientales*, where courses of lectures are given yearly on most of the Eastern languages by the first orientalists in Europe—Chinese, Tibetan, Malay, Persian, Sanscrit, Arabic, Turkish—and a special course of antiquities, the present occupant of the chair being the celebrated writer on architecture, Professor Beule.

Bicêtre (5 m., on the Boulevard de l'Hôpital, beyond the Jardin des Plantes, omn. Rue de Rivoli, 74). In 1290 the residence of a Bishop of *Winchester*, whence the name has been corrupted. In 1416 it belonged to the chapter of Notre Dame, and was deserted and occupied by robbers. Louis XIII. built an hospital there: until 1835 it also contained a prison, the scene of massacres in 1792. It is now an hospital for old men and lunatics, about 2000, half of them afflicted with mental diseases; all who are able to work are compelled to do so, and are paid. There is a celebrated well here, 17 ft. 8 in. wide, 176 ft. deep.

Bièvre, la, D 6. A small stream which formerly ran into the Seine near the Jardin des Plantes; there are many tanners and dyeing works on its banks, especially that of the Gobelins. It is now covered over and diverted into the great sewer on the S. bank of the Seine, so as to empty its polluted waters into the river, below Paris.

Billettes, Ch. des Carmes-Billettes, E 3, in the street of that name, behind the Hôtel de Ville. Built, 1754, on the site of an old ch. attached to a convent of the Carmelites. There is a small cloister of the 15th centy. on the N. of the ch. It is now a Lutheran ch., or, as the French designate it, of the Confession d'Augsbourg. Service in the morning in French, in the afternoon in German.

Blés. See Halle.

Blind, Hospitals for the. See *Quinze Vingts*, *Institution des Jeunes Aveugles*, &c.

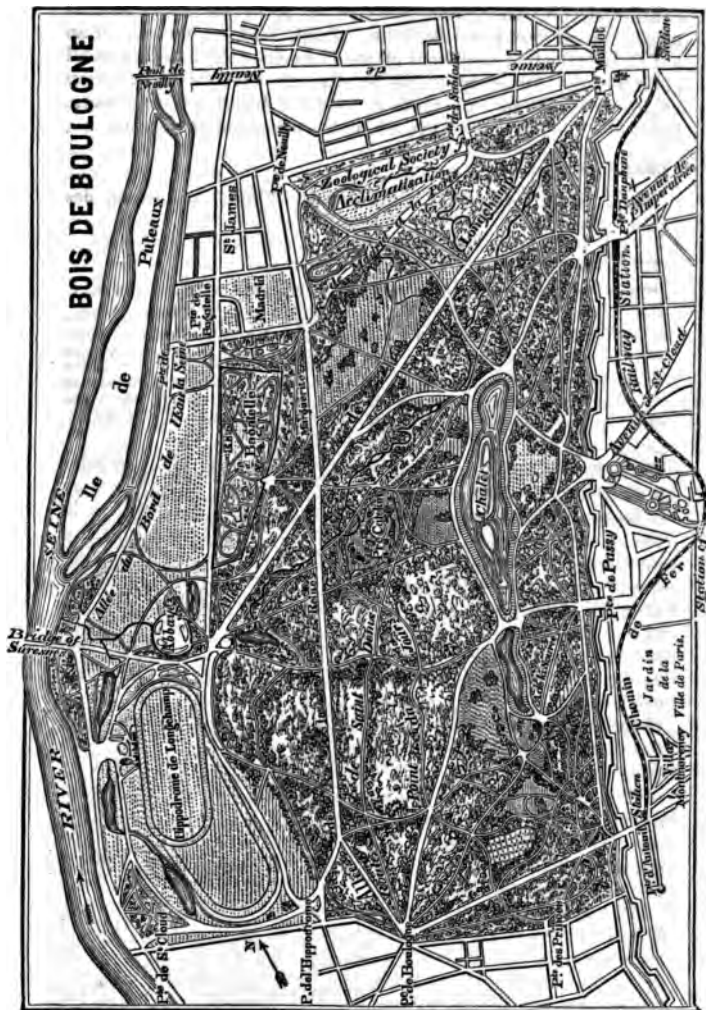
Boating. See *Asnières*.

****Bois de Boulogne**, 4 m. from the Louvre, on the W. of Paris.

Omn. C. Place du Louvre to Neuilly, passing by the *Porte Maillot*, one of the principal entrances to the Bois; Omn. A. Place du Palais Royal to Auteuil. Auteuil Rly. from the *Station de l'Ouest*. 3 of the Stations—*Avenue de l'Impératrice*, *Passy*, and *Auteuil*—all lead to different parts of the Bois. The best way may be to hire a *voiture de place*, 2 fr. an hour, or a *remise*, 3 fr. Very good horses can be hired at several places in the *Champs Elysées*, at 6 fr. to 10 fr. a ride. Saturday is the most fashionable day; Sunday the most crowded.

This favourite and beautiful promenade was up to 1852 a regular forest, with broad walks and rides cut through it. The trees were not large, as, the English and Prussians having encamped here in 1815, the soldiers cut everything down for fuel; still it was a pleasant and popular place of resort. In 1852 Napoleon III. determined to copy, or rather improve upon, the London parks, presented the Bois de Boulogne to the city of Paris, and, in concert with the Municipality, dug out the lakes and made the waterfalls, raised mounds, traced new roads, and converted it into what we now see, one of the most delightful promenades in Europe. It covers nearly 2500 acres.

Leaving Paris by the *Arc de l'Etoile*, a magnificent road, *Avenue de l'Impératrice*, branches off on the l. for carriages, with a soft ride by its side for equestrians. This road is bordered by elegant mansions, and, when the trees grow up, will be a magnificent avenue. At the end this road cuts through the fortifications, close to which is a station of the Rly., by the gate, and then we reach the Bois itself. Taking the *Route du Lac*, a pretty drive with walks through the woods running parallel to it, we come to the *Lac Inférieur*, an artificial piece of water, about 1200 yds. long, from 2 ft. to 10 ft. deep, and covering 26 acres. In it are 2 islands, on one of which is a very fair café and restaurant in a Swiss chalet. There are rowing boats, at 1 fr. a half-hour for 1 person; 2 fr. for 2; 3 fr. for more than 2. The walks and drives by the



side of the lake are exceedingly pretty, and form a favourite promenade. Between the Lac and the fortifications is the *Parc aux Daims*, where deer have been placed. At the further end of the lake is an artificial rocky waterfall, and the *Rond des Cascades*, an open space with chairs, &c. Higher up is the *Lac Supérieur*. Extensive experiments have been made in these lakes for acclimatising fish. Beyond this is the *Butte Mortemart*, an artificial mound formed of the earth obtained by excavating the lakes, commanding a good view. The cedar at the top has been raised 30 ft. above its old position. Near this a large collection of exotic trees has been planted. Another pretty spot is the *Mare d'Auteuil*, a natural pond, surrounded by weeping willows, &c. But all the other beauties of the wood have now been eclipsed in the eyes of the Parisians by the *Cascade de Longchamps*, an immense piece of artificial rock-work, over and through which a considerable body of water falls some 40 ft., the effect being really good and natural. There are caverns leading behind the cascade, where the romance of being splashed by a waterfall may be enjoyed. From the upper part of the cascade is a pretty view over the flat meadows and across the Seine to the vineyards of Suresnes, the heights of Mont Valérien, and the woods of St. Cloud. On these meadows is the Paris race-course, called *Hippodrome de Longchamps*; where a large and handsome Grand Stand has been built. Nearer to the cascade are the remains of the celebrated Abbey of *Longchamps*, to which the ladies of the Court used to retire when seized with fits of devotion. The little windmill was built by the Queen Blanche of Castille, mother of St. Louis, in the 12th cent., for the use of the Abbey, and has been repaired, and used to pump up the water for the lakes. The site of the old Abbey is now occupied by a villa of the Prefect of the Seine, and a mediæval tower. The base of the latter is almost the only remains of the original buildings. Returning towards Paris, on the l. of the Avenue de Longchamps is an obelisk of the 17th cent. standing on the site of an ancient cross, the *Croix Catelan*, erected by Philippe le Bel to the memory of Catelan, a troubadour who was murdered here: he was carrying a box of scents for the king; the assassin made use of the scent, and was thereby detected. Near it is the *Pré Catelan*, a piece of ground prettily laid out as a garden. Concerts are given here two or three times a-week.

At the N. angle of the Bois de Boulogne, the entrance to which is near the Porte des Sablons, a large piece of ground (5 acres) has been given to the Société d'Acclimatation for the purposes of a Zoological Garden (*Jardin Zoologique d'Acclimatation*). There are an extensive greenhouse, 2 large aviaries, aquariums, a heated nursery

for rearing silkworms, paddocks and houses for quadrupeds, &c. &c. There are no wild beasts in the usual sense of the word, only animals which may possibly be usefully acclimatised; these include yaks, hemiones, lamas, vicuñas, &c. Hitherto only the lama and the Tibet ox have succeeded. The varieties of the domestic fowl are very extensive, as is that of the aquatic birds. The aquarium is very interesting; amongst the latest additions has been the Axolotl or amphibious Salamander from the great lake on which the city of Mexico is situated. There are pretty views from the crevices of artificial rockwork which has been constructed for wild goats and moufflons. Entrance: week-days, 1 f.; Sunday, 50 c.; carriages, 3 f.

Bootmaker, Sakoski, in the Galerie d'Orléans, Palais Royal, one of the best in Paris, much employed by English.

Botanical Garden. See *Jardin des Plantes, Versailles, Luxembourg.*

Bougival, a village near the Seine, on the old carriage-road from Paris to S. Germain, now reached by the American tramway from the Rly. Stat. at Ruel.

Boulogne, a large village at the extremity of the Bois, extending to near the Seine; Baron James Rothschild has a large villa here. The parish ch. has undergone a very judicious restoration.

****Boulevarts.** Broad streets or roads running round French towns. They derive their name from having served for playing at balls (*bouler sur vert*), and usually on the site of fortifications now removed, and planted with trees on each side. Of these there are several at Paris. Those best known to the visitor extend from the Madeleine to the Bastille, and occupy the site of the old walls of Paris, which were pulled down about the year 1670; the ground was levelled and trees were planted, and the broad and handsome street thus formed soon became, and still continues, the gayest and most brilliant part of Paris. Some of the trees had attained immense size, but they were cut down to form barricades in the revolutionary struggle of 1830: fresh ones were planted, but many of these were again cut down in 1848, and the Boulevarts thus deprived of their chief ornament. These Boulevarts are thronged with carriages and pedestrians, especially in the evening, when the hosts of people sitting outside cafés, the throng of loungers along the pavement, the lofty houses, the splendid shops, the brilliantly lighted cafés, and the numerous theatres form a scene which will be quite new to an Englishman. The visitor cannot do better than walk or drive the whole length. Starting from the ch. of the Madeleine, he passes first along the *Boulevard de la Madeleine*, C 2, which

extends only about 200 yds., and then becomes *B. des Capucines*, C 2; at the corner of the Rue N. des Capucines was a building formerly occupied as the Foreign Office, and here a shot fired on the crowd on 23 Feb. 1848—by whom is not known—led to the revolution of Feb. 1848. On the N. or l. side of this Boulevard the houses have been pulled down, and the new Grand Hotel erected. The houses hereabouts are let at fabulous rents. Rt. opens the handsome Rue de la Paix. The *B. des Italiens* follows, the gayest and most frequented of all. Rt. and l. are magnificent cafés and restaurants, and some of the best shops; l. is the Grand Opéra in the Rue Lepelletier, rt. the Opéra Comique or Théâtre Lyrique. There is now a bend, and the *B. Montmartre* begins, scarcely inferior to the *B. des Italiens*. In continuation is the *B. Poissonnière*; and after this the houses, shops, &c., become rather less magnificent. Then *B. Bonne Nouvelle*, on which is the *Théâtre du Gymnase*; at the E. end is the *Porte St. Denis*. We have now left the fashionable quarter, but the street is still wide and the houses high, though not so handsome. Rt. and l. of the short *B. St. Denis* opens the magnificent *B. de Strasbourg* (see farther on). Then comes *Porte St. Martin*, and the *B. St. Martin*, with a succession of theatres on l. Now occurs a sharp turn close to the *Château d'Eau*, l., and then the *Boulevard du Temple*, wide, handsome, and well planted. In a house which stood where No. 42 now does, opposite the Café Turc, *Fieschi* in 1835 discharged his infernal machine, missing Louis Philippe and his family, but killing Marshal Mortier and others, and wounding many. On this Boulevard is the large barrack or Caserne du Prince Eugène, and from here branches off the Boulevard of the same name continuing to the Barrière du Trône. The following *Boulevard des Filles du Calvaire*, so called from a convent, and *B. Beaumarchais*, are broad handsome streets with nothing remarkable; the latter named after the author of *Figaro*, who built himself a magnificent mansion on it. We now reach the Place de la Bastille, and in continuation *B. d'Arsenal* and *de Bourdon*, to the Seine, opposite the Jardin des Plantes.

The name of Boulevard has during the late improvements in Paris been also applied to the several great arteries of communication which traverse the city in different directions, the following being the principal :—

Boulevard du Prince Eugène, E and F 4, a magnificent new street, which runs from the Château d'Eau on the Boulevard du Temple to the Place du Trône: it is 2 m. long. In the open space, where it is intersected by the Rue de la Roquette, leading to Père la Chaise,

stands the handsome Mairie of the quarter, and in front a statue in bronze of Prince Eugène, on an elaborately sculptured granite pedestal.

Boulevard de Malesherbes, B 2, a splendid street, lined with grand hotels, from the Madeleine to the Park of Monceau, at present the finest public garden in Paris, especially for its plantations of flowers and ornamental shrubs.

Boulevard de la Reine Hortense, extending from the Arc de Triomphe de l'Etoile to the Jardin Monceaux.

Boulevard de Haussman, which derives its name from the Préfet of Paris, is a splendid avenue with several palatial residences, extending from the same Arc de Triomphe to the Boulevard de Malesherbes, and to the new Opera-house, by the Rue Auber, which forms its eastern continuation.

Boulevard de Richard Lenoir, F 4, extending from the Place de la Bastille to the Douane; the centre is one continued archway over the Canal de St. Martin; on it are planted numerous flower-gardens, out of which rise perpendicular shafts, by which the canal towing-path and footway below are lighted and aired.

The **Boulevard de Sébastopol**, D 3, E 2, is a magnificent street of great width, planted with trees on each side, and extending from the terminus of the Strasbourg Rly. to the Seine, the portion extending from the station to the Boul. St. Denis being called the B. de Strasbourg; and continued on the S. side of the river as far as the Observatory and Rue d'Enfer. The greater part of this street has been cut through the thickest masses of houses in old Paris.

Besides these are the **Boulevards extérieurs**, a line of road following the old Octroi wall, and also planted with trees. These boulevards are chiefly occupied by low cafés, wine-shops, guinguettes, &c., which, until the recent extension of the boundaries, stood outside the Octroi, and thus enjoyed an immunity from the municipal duties upon the wine, provisions, &c. The roads that ran under and outside the old Octroi wall have been thus thrown into one wide boulevard.

Bourbon Palais. See Corps Législatif.

**** Bourse**, D 3 (*Exchange and Stock Exchange*), situated in the centre of the Place de la Bourse—a stately edifice, in plan a parallelogram, surrounded by a colonnade of 66 Corinthian pillars—is one of the purest and best specimens of classical architecture in Paris (212 ft. long, 126 ft. broad, and 57 ft. high). It occupies part of the site of the Convent of the Filles de St. Thomas.

and was begun 1808, from the design of Brongniart, and finished (after his death, in 1813) by Labarre, in 1826. The 4 statues in the corners represent Commerce, by Dumont; Commercial Law, by Duret; Industry, by *Pradier*; and Agriculture, by Seurre.

It includes a large handsome hall (*Salle de la Bourse*), surrounded by a gallery, open to visitors from 9 to 5, which is the best place for viewing the interior, including the paintings of the roof, en grisaille, in imitation of bas-reliefs (and well executed by Abel de Pujol and Meyer). The hours of business commence at 1 o'clock, at which hour the building is surrounded by carriages outside, while within it swarms like an ant-hill, and resounds with the noise of many voices buying and selling various stocks, with the cries *Je vends; je prends; je donne*. A space at the E. end of the hall (*le parquet*) is railed off for the stockbrokers (*Agens de Change*), of whom there are 60, appointed by government, and separated in the centre by another circular railed-off space (*la Corbeille*), round which they assemble to exchange bargains. At 3 the sale of stocks terminates, but the Bourse remains open for commercial transactions until 5. From 1 to 5 women are not admitted, the ladies having once been in the habit of resorting hither in such numbers, and embarking so largely in gambling transactions, as to render it inconvenient. Female jobbers are now obliged to transact their business outside the railings.

The *Courts of Commerce* (*Tribunaux de Commerce*), which sat in this building, have been recently removed to a handsome edifice opposite to the Palais de Justice.

After the decay of the ancient *Parloir des Bourgeois*, there was no meeting-place for merchants, and business was transacted at the brokers' offices, which were mostly in the Rue Quincampoix, celebrated in connexion with the Mississippi scheme of Law. Afterwards there was a sort of meeting-place up to the year 1790 in a part of the Hôtel Mazarin, where Law had resided. During the revolution the ch. des Petits Pères was converted into an exchange.

The number of stockbrokers being limited, the business of a broker in a large way is sold to his successor for a large sum, as much as 40,000*l.* in some instances. There are a vast number of irregular jobbers and speculators called *Coulissiers* or *Courtiers Marrons*, the outsiders of the Paris Stock Exchange.

The number of mercantile brokers—*Courtiers du Marchandises*—is limited to 60. There are 8 insurance brokers, *Courtiers d'Assurances*.

Bridges, see **Ponts**.

Buttes Chaumont. A hill on the N.E. of Paris, remarkable for

the quarries of plaster of Paris excavated in it to a depth of 50 or more ft. These have been partly levelled and turned into a picturesque *Garden*, well deserving a visit, commanding fine views from the Terrace at the top. Here is a jet d'eau higher than any at Versailles, communicating with the reservoir from which Paris is supplied with water, from the Canal of Derivation of the Dhuis, situated at Menilmontant, near this.

Canals. The only canal in the English sense of the word at Paris is the *Canal St. Denis*, cutting off the great bend of the Seine between Paris and St. Denis. It enters at Paris the *Canal St. Martin*, F 3, which continues to the Seine near the Pont d'Austerlitz; the lower portion here is called the *Basin de la Bastille*; a considerable extent of the canal, from the Bastille to near the Entrepôt des Douanes, has been arched over, so as to form the Boulevard Richard Lenoir. The *Canal de l'Ourcq* supplies a part of Paris with water. See Waterworks.

Caire, Passage du, D 3.—A grotesque imitation of Egyptian architecture on the site of the convent of the *Filles Dieu*, where criminals on their way to the place of execution at Montfaucon stopped to kiss the crucifix.

Carriages, Hackney. See Cabs (p. 31).

Caisse des Dépôts et Consignations, C 4, Rue de Lille. An office into which money, the real owner of which is unknown or doubtful, may be paid by the holder, something in the same way as money is paid to the Receiver-General of the Court of Chancery, but far more extensively used. The savings-bank money and the funds applicable to military pensions (*Caisse des Retraites* and *Caisse des Dotations de l'Armée*) are also held by this department.

Cambrai, Place, D 5.—An open space in the Quartier Latin, on the Boulevard des Ecoles. It has almost disappeared in the modern improvements. The Collège de France, one of the most celebrated among the educational establishments of Paris, stands on the S. side of it.

Carrousel, Place du, C 3.—The open space between the Tuileries and the Louvre Palace. It is of modern creation, having been covered with houses, churches, a theatre, &c., until the beginning of the 19th century. The long gallery on the S. or river side, connecting the Tuileries and Louvre, and usually called the Louvre Gallery, was begun under Henri IV., and so far completed that he walked through it, but there was no gallery on the opposite side. The portion near the Tuileries has been rebuilt by Napoleon III. There was a place or square where the arch now stands, called

Place du Carrousel from a tournament held there in 1662. Here the revolutionary guillotine was first set up, until it was removed to the Place de la Révolution, now de la Concorde. When the Tuileries were stormed by the mob on 10 Aug. 1792 the offices, &c., were set fire to, and mostly burnt. The explosion of the infernal machine in 1804 took place in the Rue Ste. Nicaise, one of the demolished streets on the N. side, and damaged 46 houses. This perhaps first gave Napoleon I. the idea of clearing the space between the palaces; he accordingly pulled down the remaining offices of the palace, laid open the present space within the railings, erected the arch, and carried the gallery by the side of the Rue Rivoli as far as the archway, opposite the Rue de Richelieu. The expense, however, of buying up the rest, probably deterred him from proceeding, and the place remained as he had left it during the Restoration. Louis Philippe continued to buy and pull down the intervening houses, and had cleared two-thirds of the space, but did not attempt to complete the buildings. There were indeed great architectural difficulties in the way, for the line of the Tuileries does not stand at right angles with the façade of the Louvre, and amidst many plans for concealing this defect none was adopted. The Emp. Napoleon III., however, in 1855 determined to sweep away the rest of the houses and complete the palatial structures, and actually carried the whole into execution as we now see before the end of 1858, at an expense of 1,600,000*l.*, thereby forming perhaps one of the most magnificent architectural displays in the world.

Let the spectator stand in the middle of the great space now thrown open, placing himself near the triumphal arch (*Arc du Carrousel*), and facing it. Behind the arch is the old palace of the *Tuileries*, right and left the *galleries* connecting it with the Louvre. The arch was begun in 1806, and is 48 feet high, 65 feet wide. On the coloured marble columns stand 8 statues of soldiers of the Empire, in the uniforms of their different corps,—cuirassiers, grenadiers, &c. On the four faces are marble bas-reliefs, representing battles, &c., of the Imperial period. The arch was originally surmounted by the 4 bronze horses from the Basilica of St. Mark, at Venice; these, however, were restored to Venice in 1814, and have been replaced by the present group of a female figure in a chariot, designed to represent the Restoration! Let the spectator now turn round and advance towards the Louvre Palace. On his l. is the *new gallery* connecting the two palaces, on his rt. the old *Louvre Gallery*. In front he will see the renovated façade of the *Louvre*, flanked by two magnificent ranges of buildings, the whole enclosing a square, called *Place Napoléon*, with a garden *in the centre*. These new buildings are partly designed to con-

deal the want of parallelism between the Tuileries and Louvre above mentioned, and partly to diminish the still rather too large area of the Carrousel; on them has been lavished every ornament which profuse carving and expensive decoration could bestow. They are inside and nearly parallel to the great galleries, and contain on the l. the offices of the Minister of State and of the Imperial Household, the *Bibliothèque du Louvre*, the *Central Telegraph Office*, and an extensive barrack for a detachment of the Imperial Guard. On the exterior stand numerous statues of statesmen, warriors, artists, men of letters, poets, &c., the elaborately carved mouldings and entablatures, and the high and ornamented roofs. In every part of the carving will be seen the letter N. so constantly repeated as to render it difficult that the memorials of the present emperor should be obliterated by his successors, as those of the preceding dynasties have successively been. The lines of building are broken by projecting and elevated masses, pierced with gateways, &c., called *Pavillons*. The central pavillon, under which an archway leads into the great court of the Louvre, on this front, is called the *Pavillon Sully*: it was formerly the *Pavillon de l'Horloge*. Of all these pavillons the most splendid is *Pavillon de Richelieu*, on the l., leading out towards the Palais Royal; the front towards the Place du Palais Royal and the archway are a perfect monument and architectural study in themselves. The new buildings are chiefly from the designs of the late M. Visconti.

On the side towards the Seine are the new *Imperial Stables*, most luxuriously fitted up, containing the horses and carriages for the emperor's immediate use. They are under the direction of Gen. Fleury. The larger stables of the Court, containing upwards of 300 horses, are on the S. bank of the Seine, near the Pont de l'Alma. For permission to see them, address M. le Général Fleury, Premier Ecuyer de S. M., aux Tuileries. The S. front of the Louvre Gallery towards the Quay, between the Pavillon Lesdiguières and the Louvre, has been magnificently restored and decorated, as well as 2 courts—*Cours Visconti* et *Caulaincourt*—opening behind. This portion, originally erected by Henri IV., shows the frequent monograms of that gallant monarch and of Gabrielle d'Estrées. Towards the gardens and the Place Napoléon opens the Gallery of Statues, and, above, the halls, containing the paintings of the French schools.

Carnavalet, Hôtel de, E 4, at the corner of the Rue Culture St. Catherine and Rue Neuve St. Catherine; begun under Jean Goujon and Jean Bullant, in 1670; finished by Mansard. The

trophies, lions, and Fame of the façade, and the four seasons in the court, are by Jean Goujon. It became celebrated as the residence of Madame de Sévigné, and was for many years the centre of wit and literature in Paris. Much of the garden and the interior remains unaltered. It was for many years the *Ecole des Ponts et Chaussées*, or College for Civil Engineers; was purchased 1866 by the City of Paris, to be converted into a *Civic Museum*, and to contain the collections of antiquities, &c., and *Library* from the Hôtel de Ville.

Castiglione, Rue de, C 3.—A short colonnaded street, built under Napoleon I., on the site of the Convent of the Feuillants, and leading from the Place Vendôme to the Rue de Rivoli. It is bordered by the Ministry of Finances, by numerous furnished hotels, and by several gay shops.

Casernes. See Barracks.

Caserne Napoléon, E 4, behind the H. de Ville, two huge and handsome new barracks for 2500 foot and 500 horse, forming a strong position for defending Paris in case of a revolt.

Catacombs. It is said that one-tenth part of Paris, principally on the l. bank of the Seine, including the whole of the communes of Vaugirard, Montrouge, and Gentilly, is undermined by quarries, out of which the stone (*calcaire grossier*) for building the city was drawn from very early times down to the 17th cent.

In 1774, and again in 1777, accidents occurred from the falling in of houses; in the Boulevard Neuf a building near the Barrière d'Enfer suddenly sunk down into a hole 80 ft. deep, which created great alarm, and called public attention to the subject. Since that time the whole subterranean region has been surveyed and mapped with reference to the plans and directions of the streets above, and the Government have annually expended sums amounting to 100,000 fr. in supporting, propping, building piers and buttresses so as to remove all cause of apprehension of accident for the future.

In 1784, when the practice of burying in the Cemetery of the Innocens was discontinued, the accumulated bones of ages were removed from thence with great precautions, on account of the unhealthy nature of the operation, and were deposited, with a certain amount of religious ceremony, in these old quarries. The bodies of some of the victims of the Revolution were placed here, and are still walled up. For many years the bones remained as they were thrown down on their removal; but after 1812 they were gradually arranged in walls of skulls, leg-bones, &c., and chapels, altars, &c., were built of them, and the damp dismal *caverns* of the catacombs became one of the regular sights of Paris.

They form, however, an intricate labyrinth, and it was reported that people had been lost in them; they were therefore considered dangerous, and have been for many years closed to the public. There are several entrances, the principal being near the old *Barrière d'Enfer*. Two or three times a year tours of inspection are made by the surveyors; and by great favour it is possible to obtain permission to accompany them on these occasions.

Cattle Market. See *Abattoirs*, *Poissy*, and *Sceaux*.

Cemeteries. The three principal are those of *Montmartre*, *Mont Parnasse*, and *** Père la Chaise* (which see). Besides these the new boundaries of Paris enclose ten smaller cemeteries—*Anteuil*, *Batignolles*, &c. There are a few private burying-grounds, such as that of *Picpus*.

Chaillot, Pompe à feu de, A 3, on the *Quai de Billy*. A system of pumps for supplying Paris with water from the *Seine*, originally put up in 1776. By means of recent improvements, and chiefly by the application of steam power, these works can supply 40,000 tons of water to a height of 121 ft. above the river every 24 hrs.

Chaillot, a considerable suburb of Paris on the S. bank of the *Seine*, extending from the *Invalides* to the *Champ de Mars*.

Chamber of Deputies. See *Corps Legislatif*.

Chamber of Peers. See *Sénat* and *Luxembourg*.

Champs Elysées, B 3. One of the finest and most popular promenades of Paris, extending from the *Place de la Concorde* to the *Arc de l'Etoile*. This celebrated promenade was commenced by *Marie de Medicis*, who in 1616 planted a triple avenue for her own use along the borders of the *Seine*, still known as the *Cours la Reine*. This was gradually extended, and about 1770 assumed its present form, being planted, laid out in drives, open spaces, &c., and the roads levelled. In 1815 the allied armies bivouacked here, and did considerable damage to the trees. It is a very irregular piece of ground, extending from the *Place de la Concorde* towards the *Arc de l'Etoile*, and from the river to the *Avenue Gabriel*. A large space in it has been covered by the *Palais de l'Industrie*. A very great improvement was made in 1860 by laying out the lower part of the *Champs Elysées* in elegant flower-gardens and shrubberies. The broad handsome road from the obelisk of *Luxor* to the *Arc de l'Etoile*, 2400 yds. or nearly a mile and a half long, is one of the finest views in Paris, whether looking up towards the *Arc de l'Etoile* or from the opposite direction towards the *Tuileries*. On fine afternoons the central road is thronged with
PARIS.] G

carriages, and the side-ways with promenaders on foot. Thursday is the most fashionable day, but Sunday the most crowded; in fact, for numbers of vehicles London can show nothing like it. In cool weather from 3 to 5 is the fashionable time; but when the heat is excessive at a later hour.

The grand display of the year is in Passion Week, and is called *Promenade de Longchamps*. There was formerly an abbey of that name in the Bois de Boulogne, and it became the fashion to attend Vespers there during Passion Week. The abbey is gone, but the fashion of driving on the road to Longchamps during the last week of Lent remains, though somewhat fallen off of late years. In the evening the Champs Elysées are thronged with the middle and lower classes peacefully amusing themselves in promenading, sitting at the Cafés Chantants, gambling for gingerbread nuts and sugar-plums, &c., much as in an English fair, but without the drunkenness and rudeness of our lower orders. There is a very handsome circus (Cirque de l'Impératrice) about half-way up the Champs Elysées, where equestrian performances take place, and the *Concerts Musard* are held every evening during summer in a pretty garden behind the Palais de l'Industrie. The Bal Mabille opens out of the Allée d'Antin, just beyond (on l.) the great Rond-Point or circle, with a fountain. One of the drives is called *Allée des Veuves*, because in former days widows and persons in deep mourning frequented it as more retired than the high road. Two visits at least should be paid to the Champs Elysées, one in the afternoon and one in the evening when brilliantly lighted up.

Champ de Mars, A 4. An area 1000 yards long by 750 wide, extending from the l. bank of the Seine back to the Ecole Militaire, destined for reviews and other public spectacles. It is approached from the rt. bank by the Pont de Jéna. Its sides are bounded by earthen ramparts covered with turf and planted on the top with trees, which were raised in 1790 by the zeal of 60,000 Parisians of both sexes, when all ages and ranks worked without intermission to the chanting of 'Ça ira.' The whole was completed in one week, between July 7 and 14, so as to be in readiness for the Grand Fête de la Fédération, which was celebrated here 14th July of that year. At the end nearest the military school an altar (Autel de la Patrie) was erected, at which the afterwards celebrated Prince Talleyrand, then Bishop of Autun, officiated, attended by 400 white-robed priests, in the presence of the King, the National Assembly, the Deputies of the Army, National Guard, and Provinces of France, and 100,000 other spectators, and the king swore fidelity to the constitution. The French

at the time thought their Revolution ended by this event, which proved but the beginning of their sorrows. Soon after on that very altar Danton laid an address for the deposition of the king. Many other revolutionary fêtes were held here; and on this ground, in June 1815, Napoleon assembled the meeting of the Champs de Mai, where the different bodies took an oath to a new constitution upon an altar erected almost on the very place of that of the Revolution. Here also in 1830 Louis Philippe delivered colours to the National Guard; and in 1852 the present Emperor distributed eagles to 60,000 troops. The earthen banks were originally higher, and a ditch and railings ran along them; but at the fêtes given in 1837 on the marriage of the Duke of Orleans more than 20 people were trampled to death at the entrance-gates. The railings were then taken away and the ditch filled up. The usual time for regular drill is from 6 to 8 A.M., but reviews are frequently held in the middle of the day. In summer the dust on these occasions is intolerable. Spectators who station themselves on the Pont de Jéna generally have a better opportunity of seeing the imperial and royal personages, generals, &c., than those posted on the ground. A great portion of the area of the Champs de Mars is for the present covered by the buildings destined for the Great International Exhibition of 1867.

Chantilly, 25 m. from Paris. A stat. on the direct line of the Northern Railway, which extends from Paris to Creil.

H. du Grand Cerf, tolerable. Forest always open; Stables (a fee) and Gardens (1 fr.) usually shown.

A castle existed here in the 10th cent., which in the 14th descended to the Montmorencies, from whom it passed by marriage to the Condé family. The Grand Condé contributed much to its embellishment. Chantilly was constantly a scene of splendour and festivity until the Revolution, when the principal part of the château was pulled down, and the grounds occupied by squatters. At the Restoration the Duc de Bourbon, the descendant of the Condés, was reinstated, passing a retired life there, saving money to buy out the squatters, and restoring the grounds. He was found hanging to a window-frame in his château at St. Leu on 27 Aug. 1830; whether he had committed suicide or had been murdered has never been ascertained. By his will he left the Chantilly estates to the Duc d'Aumale, 4th son of Louis Philippe; they were sold in 1852 with the rest of the property of the Orleans family, and purchased by or in the name of the partners in Coutts's bank. An English Protestant ch., St. Peter's, was erected here in 1865.

On leaving the station there is a broad road leading past the end of the *pelouse* or turf to the utterly uninteresting town of Chantilly (2500 Inhab.), at the further end of which are the stables and château; but the visitor had better take the path through the forest immediately opposite the station, and this will lead him at once to the château in a short mile. The *pelouse*, or very pretty green field, where the races take place, is more than $\frac{1}{2}$ m. long, and about 400 yds. wide, and extends between the town and forest from near the station to the château. On the side next the forest is the Grand Stand, a large wooden building erected by the late Duke of Orleans. The race-course is round this field; and though the ground is not first-rate, it is the best in France, and Chantilly is the French Newmarket. About 300 horses are kept here; the jockeys, grooms, stablekeepers, and trainers, who form a kind of British colony at Chantilly, are mostly English. The turf will not bear much riding, and the horses train and exercise in the forest on sandy roads, which are occasionally harrowed to keep them soft. At the end of the *pelouse* are three large buildings; the highest and handsomest the *stables*: in the hollow below are the *Petit Château d'Enghien*, looking like a row of ordinary houses, and built in the last cent. for the servants, and the remaining portion of the *Grand Château*, nearly surrounded by water. The *stables* were finished in 1735, and are decidedly the part best worth seeing; they remain a magnificent monument of the Condés and of the grand style of the 18th cent. The principal building consists of a lofty and well-proportioned central dome, with wings right and left, containing ample stabling for 240 horses. Above are numerous rooms for the grooms, &c. The view from the roof, over the forest, town, and château, is pretty. Behind this building are several large courts, one for dogs, one for the coach-houses, &c., and one for a riding-school, the whole on a scale certainly grand and magnificent, but out of all proportion with the château. Adjoining the stables is a large and stately ch., after the style of Versailles; and beyond the ch. a lofty unfinished gateway, called *Porte St. Denis*, erected for ornament. Passing through this and following the road on the rt. is a bridge and the entrance leading to the château and parc or garden. The original château was a regular castle of the 15th cent., of five sides, with huge round towers at the angles; the upper part was pulled down at the revolution, but the basement remains and shows clearly what the old castle was. The existing *Château*, surrounded on three sides by water, adjoins the old castle, and was built by the Constable Anne de Montmorenci; it is called *La Capitainerie*. It is a curious Renaissance building, and contains the usual state-rooms: there is also

an altarpiece by Jean Goujon from the ch. of Ecouen. Of the stately terraces, fountains, statues, &c., not much now remains; but the gardens (*parc*) are shady and pretty, and well worth a visit.

The Forest of Chantilly covers 5500 acres, and adjoins other forests of 2500 acres; it is traversed by straight roads, and contains two or three pretty lakes: the *Etangs de Comelle* are the principal. In the time of the Duc de Bourbon it was well stocked with game, as it still is with deer, roebucks, &c.

Chapel. See *Church*.

Chapelle Expiatoire, C 2, on the Boulevard Haussman, and Rue d'Anjou St. Honoré.

Mass at 9 A.M. Admission at other times by a small fee.

This stands on part of the old cemetery of the Madeleine. Here Louis XVI. and Marie Antoinette and also many of the Swiss Guards were buried, without any ceremony. In 1815 the remains of the king and queen were removed to St. Denis, and the present chapel begun, but not finished until 1826. It is admired, but is too much in the semi-classic taste of the Restoration, and may be said to be gloomy without being grand. The architects were Percier and Fontaine. An avenue of cypresses leads to a raised platform forming the atrium of the ch., which is in the Doric style and in the form of a Greek cross with a dome over the centre: the building is in imitation of an ancient sepulchre. Two groups of statues by Bosio, of Louis XVI. supported by an angel, and of Marie Antoinette by Religion, the latter being a portrait of Madame Elizabeth, stand in the transepts, and on the pedestals are extracts in golden letters from the King's will and from the last letter of the Queen to Madame Elizabeth. Stairs lead to vaults, in which are cenotaphs to the King and Queen near where their remains (now at St. Denis) were discovered.

Charenton.

6 m. Lyons Rly., or omn. from Boulevard Beaumarchais.

A village where there is a large lunatic asylum for patients of the middle and lower classes whose friends can afford to pay for their maintenance.

Château d'Eau, E 3. A handsome fountain on the Boulevard St. Martin, built in 1812, and copiously supplied with water. The space near it is planted with trees, and a flower-market is held here on Thursday. There was much fighting here in 1848; a large barrack, the *Caserne du Prince Eugène*, for 3000 soldiers, has been built close by.

Château des Fleurs, in the Champs Elysées (see *Balls*), near the

Arc de l'Etoile. Opposite to this the assassin Pianori, on 28 April, 1855, discharged a pistol at the Emperor.

Château Rouge (see Balls).

Châtelet, Grand—Châtelet, Place du, D 4. The civic fortress and prison of the burghers of Paris, and residence of the Prévôt de la Ville: afterwards for many years the seat of the Courts of Justice and a defence to the passage of the Pont au Change. It was pulled down in 1803, and the small square (*Place du Châtelet*) built on the site, with a fountain and column in the middle. The whole of this has however been entirely altered by the Imperial changes, and not one house of the old Place remains. The column has the form of a palm-tree, crowned by a gilt Victory, bearing the names of battles of Napoleon I., who raised it 1808. At the base is a fountain with statues of Prudence, Vigilance, Justice, and Force, from designs of Bosio. It has been moved a few yards from its old site, and elevated on a pedestal surrounded with sphinxes. It is nearly in the line of the new Boulevard de Sébastopol. The pedestal consists of stone basins, with figures spouting water, &c. The new Théâtre Lyrique has been erected on one side, the Cirque Impérial on the other.

The Châtelet, Petit. The castle so called stood at the end of the Petit Pont as its defence on the S. bank of the Seine. It was afterwards a prison, but has long been pulled down.

Chatou, a village on the rt. bank of the Seine, where it is crossed by the Rly. to St. Germain. A little beyond commences the forest of Vesinet, which continues as far as Pecq, at the foot of the ascent to St. Germain.

Chaussée d'Antin, Rue de la, C 2, extending from the Boulevard des Capucines to the Rue St. Lazare, a wide, handsome, and fashionable street, formerly called the Rue Mirabeau and Rue du Montblanc.

Chemin de Fer. (See *Railways*.) **De Ceinture,** do.

Chemists and Apothecaries. (See *Medical Men*.)

Choiseul, Passage, C 3, one of the longest in Paris, leading from the Rue Croix des Petits Champs to the Rue Neuve St. Augustin, entirely occupied by shops.

Churches. There are 41 parish churches and many chapels in Paris. The following is a list of the most important, each being described under its name:—*Abbaye aux Bois*—St. Augustin (modern classic)—*Assomption*—*Belleville* (modern Gothic)—**Sainte Clotilde* (modern Gothic)—*Ste. Elizabeth*—**St. Etienne du Mont* (late Gothic and Renaissance)—**St. Eustache* (Renaissance)

sance) — Ste. Eugénie — *St. Ferdinand (modern classic) — St. François d'Assise — St. François Xavier — **Ste. Geneviève (Italian) — **St. Germain l'Auxerrois (early Gothic) — **St. Germain des Prés (Norman and Gothic) — St. Gervais (early Gothic) — **Invalides (Napoleon's Tomb) — St. Jacques du Haut Pas (Italian) — St. Julien le Pauvre (see Hôtel Dieu) — St. Laurent — St. Lazare — St. Leu — St. Louis d'Autin — St. Louis en l'Île — **La Madeleine (Italian) — Ste. Marguerite — St. Martin — St. Médard (Gothic) — St. Merri (Gothic) — St. Nicholas des Champs — St. Nicholas des Chardonnets — ***Notre Dame, Gothic Cathedral — Notre Dame des Blancs Manteaux — Notre Dame de Bonne Nouvelle — *Notre Dame de Lorette (Basilica) — St. Paul and St. Louis — Petits Pères — St. Philippe — St. Pierre de Chaillot — St. Roch — St. Séverin (Gothic) — Sorbonne (Italian) — *St. Sulpice (Classic) — St. Thomas d'Aquin — La Trinité (modern Renaissance) — Val de Grace — *St. Vincent de Paul (Basilica).

Church. Armenian, 12, Rue de Monsieur.

Churches, English and Protestant. The following are the present churches and hours for Divine service, but the visitor should consult Galignani's Messenger for Saturday.

Rue d'Aguesseau, Faubourg St. Honoré, B 2, Church of England, has replaced the chapel of the British Embassy. This is the most frequented Episcopalian ch. : service at 11½, 3½, and 7½ on Sundays.

Avenue Marbœuf, No. 10, Champs Elysées, Church of England : service at 11 and 3½.

Rue de la Madeleine, No. 17, C 2 (Rev. A. Gurney): 1st service on Sundays at 8½, 11½, 3½, and 7½; daily prayers at 8½ and 5.

American Chapel, 21, Rue de Berri, Champs Elysées : service at 11½ and 3½.

American Episcopal Church, Rue Bayard : service at 11½ and 3½.

Evangelical and Wesleyan Service, in new chapel, at 4, Rue Boquepine, adjoining 41, Boulevard de Malesherbes, on Sundays, at 11½ and 7½; and on Wednesdays, at 7½ p.m.

Congregational Worship, Rue du Faubourg St. Honoré, No. 180 : service at 11 and 3½; and another in the Rue Royale, No. 25, at 11½ and 7½.

Scottish Presbyterian, at the Chapel of the Oratoire, 162, Rue de Rivoli, adjoining the ch. opposite the gate of the Louvre : service at 11 and 3.

Churches, French Protestant,

Calvinist (Réformés), Oratoire, No. 157, Rue St. Honoré, near the Louvre, at 11½ a.m.; Pentémont; Rue de Grenelle St. Germain; La Visitation, E 4; St. Marie, 216, Rue St. Antoine; Batignolles, 46, Boulevard des Batignolles.

Lutheran (Confession d'Augsbourg), Carmes-Billetes, Rue des Billetes; Redemption, Rue Chauchat, No. 6, D 2.

Church, Greek, 12, Rue de la Croix du Ruale: mass at 11 a.m. A handsome new Russo-Greek ch. was built 1861 in the Rue de la Croix, near the Arc de l'Etoile and the Gardens de Monceau. (See Greek Church.)

Circulating Library. See Introd.: Reading Room.

Cité. See Ile.

Cités. Ranges of buildings enclosed within gates, something like the Inns of Court in London, are so called, such as *Cité d'Antin*, *Cité Beaujon*, &c.).

Cité Napoleon, D 1. A large building in the Rue Rochechouart, intended as a model lodging-house.

Clamart. Cemetery of, in the Rue du Fer-à-Moulin, quarter of St. Marcel, off the Rue Mouffetard. Here is the principal dissecting-room and school of Practical Anatomy of the Faculty of Medicine.

Clamart. A village on a rising ground on the hills S. of Paris.

Clichy, Rue de, C 1. Corner of Rue St. Lazare: rt. a barrack; and still farther the large and principal debtors' prison in Paris. The street terminates in an open space of the Boulevart Exterieur where stood the Barrière de Clichy, beyond which is the suburb of Batignolles.

***Clotilde, Ste.**, B 3, in the Place de Ste. Clotilde, off the Rue St. Dominique. On the S. side of the river. The finest of the modern Gothic churches in Paris: the towers are conspicuous objects. This ch. was begun in 1846 under the direction of M. Gau. The style adopted is that of the 14th centy.: the exterior is richly ornamented with statues, carving, &c., especially the W. front, which is flanked by 2 lofty crocketed spires 214 ft. high. The interior, 310 ft. long, 87 ft. high, consists of a nave, short transepts, and aisles, 4 chapels round the choir, a Lady chapel behind it, and 2 in the transepts. Both the details and the general effect are fine, though they have been criticised, and perhaps with reason, for their want of variety. On the wall outside of the choir are bas-reliefs relative to the life of Ste. Clotilde, at whose instance Clovis was converted, of SS. Valera and Martial. The bas-reliefs round the nave and transepts represent the 12 stations or principal events in the Passion of Our Saviour. The chapels are decorated with frescoes by Lehman, Picot, Lenepveu, and other painters; those in the Lady Chapel of the Life of our Lord are perhaps the best. The sculptures are by Pradier, Triguetti, and the best modern artists. Every window is filled

with modern painted glass, chiefly by Lusson, from the designs of Galimard, &c., representing full-length figures of French saints; the rose-windows in the transept are very good. The roof is of iron. The whole edifice is said to have cost 350,000*l*.

Closerie des Lilas. (See Balls.)

Clubs do not occupy the same important position in Paris as in London life; there are, however, a considerable number of somewhat similar institutions called *Cercles*, where members, and friends introduced by them, find reading-rooms, dining-rooms, billiard-tables, &c. In many of them play is a principal object. The most aristocratic is the Jockey Club, on the Boulevard near the Grand Hotel: others are, l'Ancien Cercle, 16, Boulevard Montmartre, for whist; Cercle de la Régence, 161, Rue St. Honoré, for chess. More general clubs are, des Deux Mondes, 10, Boulevard Montmartre; de l'Union, Rue de Grammont; Club des Chemins de Fer, on the Boulevard de la Madeleine, principally frequented by bankers and persons engaged in financial operations; the Cercle de l'Agriculture, commonly known as the Club des Pommes de Terre, on the Quai Voltaire, at the corner of the Rue de Beaune, soon to be removed to near the Corps Législatif, composed chiefly of the Faubourg St. Germain society, landowners, &c.; Cercle Impérial, in the Rue des Champs Elysées, frequented by public functionaries and partisans of the Imperial Government.

*** **Cluny, Hôtel de, and Palais des Thermes, D 5, in the Rue des Mathurins, off the Rue de la Harpe.**

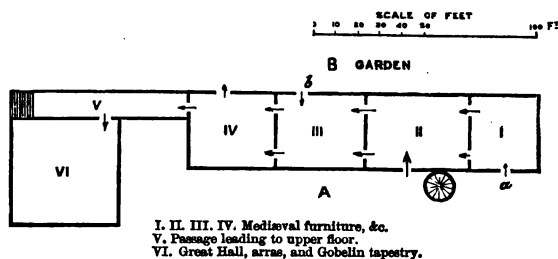
In the Boulevard de Sébastopol, on the S. side of the river: entrance, 14, Rue des Mathurins St. Jacques. Open to the public on Sundays: to strangers with passports or stamped cards, Wednesday, Thursday, and Friday, 12 to 4. For students Monday, Tuesday, and Saturday.

This is unquestionably one of the most interesting sights in Paris, including the Roman *Palais des Thermes* and the mediæval *Hôtel de Cluny*, with the collections which have been placed in it.

The Emperor Constantius Chlorus is supposed to have built a palace here, of which the existing remains formed the baths, about the year 300. That the Emperor Julian was here proclaimed emperor is nearly certain. The early Frankish kings inhabited the Roman palace, and it seems to have been an important edifice in 1180; in 1340 it passed into the hands of the Great Benedictine Abbey of Cluny, which had much property but no house in Paris. Abbot Jehan, bastard of Bourbon, began the present Hôtel de Cluny, but died in 1485: it was finished by Jacques d'Amboise towards the year 1515, and still remains one of the finest specimens of a

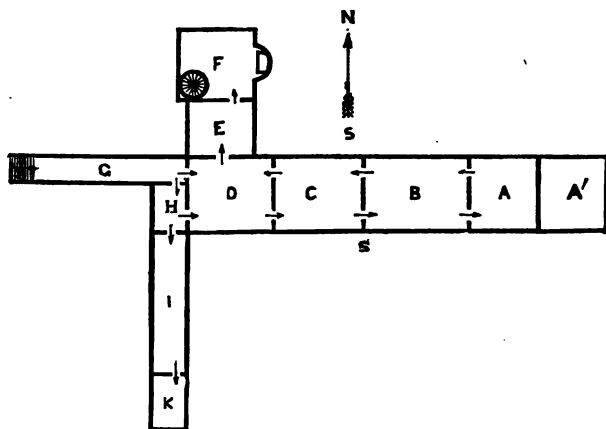
semi-Gothic Renaissance mansion. The Abbots of Cluny seldom resided here, and often lent the hotel to members of the royal family. Mary, daughter of Henry VII. of England and widow of Louis XII., better known by the name of *La Reine Blanche*, from the custom of the Queens of France wearing white mourning, lived in it. The wedding of James V. of Scotland with Magdalene, daughter of Francis I., was celebrated here in 1536; the princes of the house of Lorraine afterwards made it their town residence. Having become national property at the time of the Revolution, some of Marat's party held their meetings in it. It was afterwards occupied by private individuals, and was falling into ruin when M. du Sommerard, an eminent antiquarian, fortunately became its possessor in 1833, and it was his delight to fill the old rooms with mediæval works of art of every sort. At his death the nation bought the building and the collections for 20,000*l.*, and at the same time the City made over the Palais des Thermes to the Government. Under Louis Philippe the restoration of the building was undertaken, and great progress was made in the work during his reign. Since 1850 the restorations have been completed, and the hotel now presents an unequalled specimen, internally and externally, of a mansion of the 16th centy. It is, however, to be observed that, with the exception of the chapel, few of the apartments have preserved their original decorations. The rooms now contain upwards of 3000 objects—a wonderful collection of ancient and mediæval carving, glass, pottery, metal-work, dresses, cabinets, furniture, gems, &c. There is a very good catalogue sold at the entrance.

The battlements on the wall facing the Rue des Mathurins have been restored, and the staff and scallop-shell, the badges of Jacques d'Amboise, have been replaced. The body of the building, which faces the visitor on entering, is supposed to be the oldest part, and is almost Gothic in design, and richly ornamented. The double frieze and the balustrade above the first floor, with their grotesque carvings, and the magnificent dormer windows, deserve particular attention, and the chimneys are the finest of that date in Paris. The wing on the l. is much more richly ornamented. On the outer wall is a circle cut in the stone, said to represent the circumference of the great bell of Rouen. The entrance to the Museum is by a door (a) near the tower on the rt. In the first room (i) are some good wood-carvings, a few paintings, painted glass, Roman pottery, mediæval locks and keys, numerous Gaulic and Celtic arms, in flint and bronze, &c. There are 2 more rooms in this suite; in the 2nd (ii) a good stone chimney, having over it a bas-relief of our Lord at the Well of Samaria. In the next (iv) are several paintings of the early French school. From



Museum at the Hôtel de Cluny—ground floor.

here a doorway leads through a narrow gallery (v) out of which opens a large hall (vi), where are exhibited several large specimens of Flemish tapestry. The most remarkable objects in this hall are the *ecclesiastical robes, croziers, &c.—one, found in a tomb at Bayonne, belonged to a bishop of the 12th centy. A wooden



Museum at the Hôtel de Cluny, upper floor.

staircase brought from the Palais de Justice leads to an upper gallery (g) containing armour, old metal chests, measures, &c. Turning rt. are 3 halls (h, i, k) filled with old chests, furniture, Palissy and della Robbia ware, &c. From the first of these

(H) we enter a room (D) with a bed and its furniture of the time of Francis I., and some illuminated MSS., and early printed books. The three rooms (C, B, A) which follow are more particularly designated as the Salles Du Sommerard; in the first are several ivory triptychs and other sculptures; paintings of the early French and German schools, and some beautiful furniture in sculptured ebony. *No. 1744, a set of chessmen in rock crystal, from the Garde Meuble, said to have been given by the Old Man of the Mountain to St. Louis, &c. The large hall (B) forming the centre of the building contains the most precious objects of the museum: two large cabinets filled with Venetian glass, a very beautiful series of Limoges and early enamels, croziers, relic-chests, &c.; a magnificently bound volume adorned with precious stones; a richly-worked nightcap of the Emperor Charles V.; drinking-horns; a series of watches, clocks, and armillary circles. In this apartment is a fine Renaissance chimney with its furniture; and a series of 60 little figures, carved in wood, of the kings of France, made under Louis XIII. In the next room (A) is exhibited a portion of the lower jaw of Molière—a strange relic for such a collection; some Russian paintings of the Virgin taken by the French from a ch. at Bomarsund; a very curious altar-front in hammered gold (No. 3122), with reliefs of our Saviour and of SS. Benedict, Michael, Gabriel, and Raphael: it was given to the Cathedral of Basle by the Emperor St. Henry II. (d. 1024): the workmanship is very rude. In the centre of the room are placed some of the most recent acquisitions of the museum: a collection of gold crowns of the 7th cent., found near Toledo in 1859, and supposed to have belonged to the Gothic kings of Aragon, the largest of which is highly decorated with sapphires, pearls, and emeralds, and is supposed to have belonged to King Reccesvinthus; it has a very elegant cross suspended to it. As some of these crowns could scarcely have been worn from their small size, they were probably suspended over the tombs of the Gothic monarchs. Under 2 neighbouring glass covers are several valuable Reliquaries and Ostensoirs for containing the sacramental wafers and relics, bishop's croziers and crosses, and some very fine gold Gaulish torques, the model of an early man-of-war, and pewter dishes with bas-reliefs of good workmanship. In the last room (A') is a good collection of French Faïences, formed by M. Veil, and lately purchased by the Government. Returning to the room containing the bed of Francis I. (D) opens the room of La Reine Blanche (E), which formed the sleeping-room of the widow of Louis XII. There are four paintings of Virgins and Saints here of the early Florentine school, a Venus and Cupid attributed to Pri-

maticcio, and (759) Mary Magdalen preaching at Marseilles, a view of the town in the background, painted by King René and his queen, a very handsome chimney-front in sculptured wood. From here we enter the *chapel (F), 21 ft. on each of its sides, a gem of late Gothic architecture; the groined ceiling is supported by a central pillar. The now empty niches round it, all richly carved, were formerly filled with statues of the Amboise family. The chapel is somewhat imperfectly lighted by the painted glass windows on one side; several articles of church furniture, confessionals, choir-stalls, crucifixes, &c., have been placed here. A winding staircase leads down to an undercroft of the same size and design as the chapel above, where several fragments of sculpture have been placed. From this a door on the l. leads into the garden, crossing which we come to the

Palais des Thermes. The principal part of the ruins are supposed to have formed part of the baths erected by the Emperor Constantius Chlorus. The first, the largest hall, the *frigidarium* or cold bath, is a well-proportioned and lofty hall of brick, which, though bare and stripped of its stonework and ornaments, still strikes the visitor with admiration. It is 66 ft. long, 38 ft. wide, and 59 ft. high; on one side, but at a lower level is the oblong cold bath. The remains of the leaden pipes, &c., may still be seen; the water was brought from beyond Arcueil, 4 m. off, traces having been discovered throughout of the aqueduct. In this hall have been placed some specimens of Roman sculpture; amongst others two altars, of the time of Tiberius, dedicated to Jupiter, found in 1711 under the choir of Notre Dame, &c. Beneath are vaults and reservoirs, closed to the public. Beside this hall vast masses of brickwork belonging to the vestibule, tepidarium, &c., may be seen, all in ruins, and formerly buried in modern houses. In the garden are a portion of a Roman road, formed of polygonal blocks of Fontainebleau sandstone, several fragments of Gothic architecture, 3 Norman arches, which formed a part of a ch. of the Benedictines at Argenteuil, an iron cross from the summit of the ch. of St. Vladimir at Sebastopol, and the Gothic façade of the College of Bayeux, which stood in this quarter of Paris.

The remains of the Palais des Thermes, now standing in a garden open to the Boulevard de Sebastopol, were completely enclosed and shut in by houses—in fact, a great part of the Palais has been fairly disinterred from amidst modern buildings.

Collège. See *Ecoisais—Irlandais—Sorbonne*, &c.

Collège Impérial de France, D 5, Place Cambrai, on the Boulevard des Ecoles, out of the Rue St. Jacques. A large building of

1770, in the style of that period, but rather plain. In it numerous professors, chosen from amongst the most eminent men of France, deliver gratuitous lectures on all subjects connected with the higher branches of literature and science—mathematics, natural philosophy, natural history, general law, history, oriental languages, &c.

Commerce, Tribunal de, the first of the commercial courts of law, in front of the Palais de Justice, from which is the principal entrance, and extending along the Quai aux Fleurs, a very handsome edifice in the Renaissance style, completed 1866. The commercial courts are on the 1st floor, approached by a circular stair, on which are allegorical statues to Art, Commerce, Trade, &c. The large *Salle des Audiences* is a magnificent hall, decorated with paintings by *Robert Fleury*, relative to the four great epochs in the history of these tribunals; on the other side of the vestibule is the *Salle des Faillites*, an equally large hall, but in a severer style as to decoration; behind is a magnificent oblong court, surrounded by two ranges of porticos and colonnades of composite columns, and covered in by a glass and iron roof, supported on hermes caryatids. This building, which has cost upwards of £200,000 sterling, is one of the finest and chastest of the modern edifices of Paris. The courts are open to the public, and sit daily, the judges being commercial men, appointed by the commercial body of the city.

Concerts within doors, like our promenade concerts, are numerous. *Musard*, behind the Palais de l'Industrie every evening in summer; *Herz*, Rue de la Victoire; *Ste. Cecile*, Chaussée d'Antin, are amongst the most respectable. The *Pré Catelan*, in the Bois de Boulogne, a large garden very prettily laid out with grass-plots, flower-beds, trees, paths, a carriage-drive, &c., is frequented by the upper classes on week-days; and a large assemblage is often collected to hear the musical performances, which are given by an excellent band in an open theatre. The band performs on most afternoons in fine weather, and extraordinary fêtes are often given. Admission, 1 fr. to 3 fr.

There are many concerts in the spring. Those given at the *Conservatoire de Musique* consist of the best music of the great composers, Haydn, Glück, Handel, Mozart, Beethoven, &c., executed in the most perfect and masterly style by some of the most eminent performers, vocal and instrumental. They are 6 in number, and take place once a fortnight from the 2nd Sunday in Jan. to the middle of April. They last 2½ hrs. Admission is obtained by subscribing for the season (as to the Philharmonic Concerts in London), so that they are not easily accessible to strangers or tem-

porary visitors, unless acquainted with some subscriber or member. Subscribers' names are taken at the office of the Conservatoire Imp. de Musique, 11, Rue du Faubourg Poissonnière (see p. 101).

The Union Musicale gives also good concerts.

Conciergerie. See *Palais de Justice*.

Concorde, Place de la, C 3. This is without doubt one of the grandest and most imposing open spaces in any city, and is the culminating point of the splendour of Paris.

The history of this place is very remarkable. A little more than 100 years ago (1748), the Prevôt and Echevins of Paris obtained of Louis XV. permission to erect in the centre of this — then unoccupied space—an equestrian statue of his majesty in bronze, by Bouchardon. It was not put up until 1763, when the square was named *Place Louis Quinze*. At the angles of the pedestal were 4 figures by Pigale—of Force, Prudence, Justice, and Peace—which gave rise to a multitude of sarcastic epigrams :

“ O la belle statue, O le beau piedestal !

Les Vertus sont à pied, le Vice est à cheval.”

Gabriel gave the plan for the laying out of the ground, in the form of an octagon surrounded by fossés and enclosed by balustrades. During a grand display of fireworks in honour of the marriage of the Dauphin, afterwards Louis XVI., with the Archduchess Marie Antoinette, in May 1770, a panic caused by the accidental bursting of a rocket among the assembled crowd caused such a rush and squeeze, that many thousand persons were precipitated into the surrounding ditches (filled up in 1852), and not less than 1200 lost their lives by being trodden under foot or smothered, while 2000 more were more or less injured.

On the day following the storming of the Tuileries (Aug. 11, 1792) a decree of the National Convention ordered the statue of Louis XV. to be melted into cannon and souspieces. On its pedestal was raised in 1793 a hideous colossal statue, painted, of Liberty, in clay, and the name of the square altered to *Place de la Révolution*.

Previous to this, however, near the spot now occupied by the obelisk, the *Guillotine* was erected, Jan. 21, 1793, for the execution of Louis XVI. The scaffold was raised a few yards to the W. of the pedestal. The king commenced an address to the people, but was not allowed to finish it; on a signal from Santerre, who commanded the soldiers, the king was seized from behind, bound to the bascule, or setting-plank, and thrust under the axe. No sooner had the head fallen than the crowd rushed in to dip

hands, pikes, or handkerchiefs in the blood. After a brief removal to the Place du Carrousel, the guillotine was again raised here permanently, from May 1793 to June 1794, during which time 1235 persons were executed here. Among them (July 17), was Charlotte Corday;—Oct. 16, Marie Antoinette, the once beautiful queen, the most maligned of her sex, but innocent of all moral guilt; she preserved her calm dignity to the last; on the 14th Nov. she was followed by her cousin, Louis Philippe Egalité;—on Nov. 9, Madame Roland, one of the leaders of the Revolution, also firm and resolute, whose dying words, in allusion to the hideous statue in front of her, were, "Oh! Liberty, what crimes are committed in thy name!"—and on May 10, 1794, Madame Elizabeth, sister of Louis XVI. Around the instrument of wholesale murder seats were arranged as for a spectacle, the front ranks being reserved for women—named *tricoteuses de la guillotine*, because they knitted and worked in the intervals of the sanguinary show. The blood thus shed like water remained in pools around the spot for the dogs to lick up, and on one occasion the oxen employed to drag a classic car in one of the theatrical processions of the Convention stood still in horror at the tainted spot.

After a temporary removal to the Place de la Bastille, and then to Barrière du Trône, the guillotine resumed its place on "the scene of longer triumphs" at the fall of Robespierre, who was beheaded here, July 28, along with 21 of his partisans, followed in 2 days by 82 more, chiefly the judges, jurors, and officers of the Revolutionary Tribunal and the Commune of Paris—the monsters who had themselves caused so great and inexpiable an effusion of innocent blood. (See Croker's 'History of the Guillotine.')

In 1814 the Prussians and Russians, and in 1815 a part of the British army, were encamped on this Place.

After the Restoration a plan was suggested for raising a fountain on the spot where the scaffold of the King had stood, but Châteaubriand put a stop to it by the remark, that all the water in the world could not wash away the stains of blood shed there. At this time (1814) it was decided to restore the name *Place Louis XV.*, instead of *Place de la Concorde*, which had been given to it in 1799; again changed in 1826 to *Place Louis Seize*, in consequence of a project of raising to that monarch an expiatory monument on the spot where he had fallen. The revolution of 1830 upset this plan—restored the name of Place de la Concorde (which it still bears)—and Louis Philippe soon after appropriated the vacant space and historic site in the centre to the erection of

The Obelisk of Luxor. This magnificent monolith of red Egyptian granite (syenite) was one of 2, of like size and shape, which stood

at the entrance of the great temple of Thebes (now Luxor), where it was erected by Remeses the Great, commonly called Sesostris, B.C. 1350; as is commemorated in the 3 rows of deep, sharply cut, and well-preserved hieroglyphic cartouches on its sides. Mahomed Ali, Pasha of Egypt, presented it to the French government, at the same time that he gave its fellow to the English, who have never taken the trouble to remove it. The removal of such a mass—weighing 240 tons—was a work of great difficulty and expense; but it was ably performed under the direction of the engineer Lebas, who had in his employ 800 men. After casing it in timber for safety, he lowered it by skilfully arranged tackle, and transported it across the sands to a vessel built expressly in France to transport it. In this it descended the Nile to Alexandria, whence a steamer towed it in safety to Cherbourg, where it arrived 1833. The elevation of the obelisk on its present site—a masterly operation of French engineering—took place 1836, in the presence of Louis Philippe and 150,000 spectators. A model of the ingenious apparatus employed may be seen in the Conservatoire des Arts et Métiers, and on the pedestal are cut, in gilt outlines, views representing the means adopted to remove and raise the obelisk to its present position. The *height* of this obelisk is 74 ft. 4 in.; its width 7 ft. 6 in. at the base, which rests on a block of granite from Brittany 13 ft. 2 in. high and 5 ft. 5 in. square; it weighs 500,000 lbs.; and the cost of transport and elevation amounted to 80,000*l.* Some one has taken the trouble to calculate that it cost the Government at the rate of 4 fr. the lb.! Near the top, which is unfinished, cracks are to be seen, and it is said that they are extending under the damp and variable climate of Paris.

From the obelisk radiate 4 noble avenues: W. the opening of the Champs Elysées, terminated at the distance of 1½ m. by the Triumphant Arc de l'Etoile; E. the Rue de Rivoli and the Gardens and Palace of the Tuileries; S. the Palais du Corps Législatif, approached by the Pont de la Concorde over the Seine; and N. the Rue Royale, closed by the classic portico of the Madeleine, at the opening of the line of the Boulevards. The buildings on this side, divided by the Rue Royale, are the Ministère de la Marine, and on the other a row of private hotels. They were designed by the architect Gabriel. Around the square are ranged 8 colossal statues of French cities—Lille and Strasburg by *Pradier*, Bordeaux and Nantes by *Calhouet*, Marseilles and Brest by *Cortot*, Rouen and Lyons by *Petitot*, &c. &c.

The 2 *Fountains* which contribute so much to the splendour and ornament of the Place consist each of a lower basin of granite 50 ft. in diameter, with 2 smaller basins and statues of bronzed metal superimposed, surrounded by Dolphins, Tritons, and Nereids.

98 CONSERVATOIRE DES ARTS ET MÉTIERS. [Part III.]

The principal statues of the one represent the Seas of France; of the other, the chief rivers—Rhine and Rhone; attended by allegorical figures, emblematical of inland and maritime navigation, bearing the chief products of France—corn, wine, fruits, and flowers. These fountains are supplied with water from a reservoir near the Parc de Monceau. The rostral columns may be criticised; the beaks of the galleys on them form part of the armorial bearings of Paris. The old fossés of the Place were filled up, and the present arrangement made, in 1853. The Place is about 1000 ft. by 800 ft. in extent.

****Conservatoire des Arts et Métiers, E 3.**

No. 292, Rue St. Martin. Admittance 10 to 4. Sunday and Thursday free other days on payment of 1 fr.

The building is part of the monastery of *St. Martin des Champs*, one of the largest, wealthiest, and most learned of the order of St. Benedict in France. It was founded in 1060 by Henry I., and was originally, as its name indicates, in the fields, like our own St. Martin's, and was fortified in the 13th cent. with a wall and 21 towers—one of which still exists, towards the N.W. angle: beneath it is a fountain in the Rue St. Martin. Towards the end of the 14th cent. it stood within the walls of Paris, but covered about 16 acres, great part of which was occupied by fields or gardens. Here judicial combats took place: one very celebrated in 1385, between La Tremouille, a Frenchman, and Courtenay, an Englishman. Here the bodies of the constable d'Armagnac and his friends were thrown in 1418. The monastery was dissolved in 1789, the fortifications levelled, and the immense estates of the monks sold, except the conventual buildings which remained national property. In the year 1798 the Conservatoire des Arts et Métiers was established here, and in 1802 the collection of models, &c., originally begun in 1775 by Vaucanson, was transferred to this building; in 1806 schools for workmen, children, and adults were added. Since the accession of the present Emperor vast additions have been made to this institution, the buildings have been entirely restored and remodelled, and the collections largely increased. It has a regular staff of professors, and is under the management of a council with a Director (General Morin) at its head; besides the collections there are lecture-rooms, laboratories, schools, &c., all gratuitous. The collection of models, machines, &c., is very large. The opposite side of Rue St. Martin was in 1860 pulled down, and a handsome square opening on the B. de Sébastopol was formed and planted with trees.

Having crossed the court, we enter the building by a vast and handsome vestibule; on rt. and l. are collections of agricultural

products, grain, seeds, models of fruit, &c., beyond which is a hall, which is a sort of whispering-gallery (*Salle de l'Echo*), out of which open others, those on l. containing a collection of standard weights, measures, and weighing-machines; beyond here are several rooms dedicated to metallurgy, ores, furnaces for their working, &c. Turning back to the *Salle de l'Echo*, we reach the *Salle des Filatures*, containing models of looms, mules, jennies, carding-machines, &c., of all ages and countries. To this room, on 13 June, 1849, a party of the extreme republican members of the National Assembly, after Gen. Changarnier had suppressed the demonstration against the expedition to Rome, adjourned under the protection of the artillery of the National Guard; a detachment of soldiers, however, entered the building, and the members sought safety in flight. Ledru Rollin, Boichot, and others, jumped out of one of the windows into the garden. A few were caught and tried for treason.

Continuing to the rt., we come to a large hall dedicated to agricultural implements, many of them very rude models of homesteads, anatomical models of the horse, and cattle, and a series of drawings and stuffed heads of different races of horned cattle, &c. Returning, and turning to the rt., we reach the old

Chapel of the Convent. This is one of the most remarkable Gothic edifices of Paris; it was founded by Henry I. of England: the apse, which is now the oldest and most curious part, is probably not earlier than the 12th cent.; the choir is of the 13th cent., the nave of the 15th. The arched vault with an open roof is modern. The whole building was almost in ruin in 1854, when it was partially restored and much over-decorated with painting. The chapel is now devoted to machinery in motion; a shaft worked by steam runs through it; there are also contrivances for applying hydraulic power for the purpose of proving newly invented machines. In the choir are several agricultural machines: a very barbarous one of the year 1770, intended for locomotion by steam, is worthy of notice. The roof is formed of brilliantly coloured tiles, and is very conspicuous on the outside. The façade towards the street has been very judiciously restored, with its 2 elegant tourelles. Returning to the great vestibule by which we entered, and ascending to the upper floor, we come to a long gallery containing a very large collection of models of steam-engines, machinery for refining sugar, wood-cutting, paper-making, &c. In a small room to the rt., about halfway down the gallery on rt., is a collection of astronomical and mathematical instruments, mostly out of date, and curious only in the history of science. Farther on models of metal rolling-mills, presses, punches, steam-hammer, fire-engines, a large

screw steamer complete, marine-engines and their separate parts, turbines, water-wheels, and models of workshops in different trades. Many of the models are beautifully executed. At the end of the gallery is a collection of everything connected with the manufacture of pottery, out of which opens a room filled with specimens of chemical products; beyond which collections of oil and gas-lamps of all sorts; models of old pumping apparatus, and one of the celebrated Machine de Marly, which raised water for the fountains at Versailles. Collections of musical and of optical instruments. Turning back and keeping to the rt., are articles used in copperplate printing. Then a small collection of glass and pottery; the central piece of white Sèvres porcelain, with bas-reliefs, is a chef-d'œuvre. Parallel to the great gallery, but overlooking the garden, are a series of rooms containing a collection of tools and machines, used in the building trade, interspersed with which are models of everything relating to railways, locomotives, &c.; dynamometers and self-registering instruments. In a long gallery, forming the S. part of the building, is an extensive series of philosophical instruments; and, beyond, a room dedicated to clock-work, and the apparatus and tools used in its manufacture. The collection of chronometers and clocks here is very interesting in an historical point of view.

Forming one side of the entrance court on the rt. is the *Library* (*Bibliothèque*), formerly the ***Refectory of the Convent*, and one of the best preserved and most beautiful specimens of the Gothic architecture of the early part of the 13th cent. It is attributed to Pierre de Montereuil, architect of the Sainte Chapelle. The interior is very fine, both for the original design and execution. It is 138 ft. long, 23 ft. wide, divided longitudinally by 7 slender pillars, supporting the double-vaulted roof. The windows are of the early pointed, being composed of 2 lancet-headed apertures with a circular one above. They are now filled with very indifferent modern painted glass; the whole building was restored in 1850 under the direction of M. Vandoyer. The pillars and the walls have been decorated in true Parisian café style. The painting on the S. wall represents St. Martin; those on the E. the arts and sciences. On the N. projects the ancient pulpit from which prayers were read during the monastic meals, with a staircase in the depth of the wall leading to it. There are about 20,000 volumes in the Library, on subjects connected with the arts and sciences, and the Library is open daily from 10 to 3.

In another part of the building is the *Galerie des Brevets d'Invention*, or Patent Office, containing specifications of patents, all open to inspection.

In the space between the chapel and refectory, once occupied by a smaller cloister, are 2 amphitheatres, or lecture-rooms, with chemical laboratories, well adapted for their purpose. Several lectures are delivered here on subjects connected with Industrial Art and Science.

Conservatoire de Musique, D 2, at No. 11, Rue du Faubourg Poissonnière, a celebrated institution founded by the state in 1784. Here many of the best French composers, Hérold, Halévy, &c., and many first-rate instrumentalists, have been educated. There are usually about 600 pupils, most of them out-door, some of them boarded by the state. Every year there is a competition, and the successful candidate receives £120 a-year for five years, during which he must study in Italy or Germany. The concerts of the Conservatoire are in high repute. Nowhere are Haydn's, Mozart's, or Beethoven's compositions more effectively produced. These concerts are usually much resorted to. There is a Museum of Musical Instruments at Rue Bergère, No. 2, attached to the Conservatoire, open on Thurs. and Sund., from 12 to 4. See *Concerts*.

Consulate, British, at the Embassy, 39, Faubourg St. Honoré. F. Atley, Esq., Her Majesty's Consul.

Convents.—There are numerous monasteries and convents in Paris. The principal for men are the *Sulpicians*, the *Jesuits*, the *Dominicans*, the *Foreign Missionaries*, and the *Oratorians*. Those for women, or nunneries, are mostly either educational establishments, such as the *Dames du Sacré Cœur*, 77, Rue de Varennes, the most frequented and fashionable, and the *Dames Augustines Anglaises*; or societies of women devoted to attending upon the sick, such as the *Sœurs de St. Vincent de Paul*, 140, Rue du Bac, generally known as *Sœurs de la Charité*, numbering about 800. These admirable women perform the part of nurses in hospitals gratuitously, and will also supply nurses in private houses, for whose attendance a regular charge is made by the society.

Corps Législatif, Palais du, B 3, entrance from the Place du Palais Bourbon.

Shown by the porter, when the Chamber is not sitting, for a small fee.

A handsome building at the S. end of the Pont de la Concorde. This building was begun by the Duchess de Bourbon in 1622, and finished by the Prince of Condé in 1789, and was then called Palais Bourbon. It was confiscated in 1792, and afterwards was used for the sittings of the Council of Five Hundred. Napoleon's Corps Législatif afterwards occupied a part of it. The

present handsome façade or portico was built in 1807. At the Restoration it was restored to the Prince de Condé; but the Chamber of Deputies sat there, and in 1827 the part used by them was bought by the government. After the death of the last Prince de Condé, the rest of the palace devolved to the Orleans family, and afterwards became the property of the government. It was in this palace that the Chamber of Deputies, or French House of Commons, sat from 1814 to 1848; here the Constituent Assembly of 1848 sat; and here the Corps Législatif of the present Empire holds its meetings. On Feb. 24, 1848, when the Tuileries was invaded by the insurgents, the Duchess of Orleans and her two children, separated from all the members of her family, ran across the gardens and bridge, took refuge in the Chamber of Deputies, and heard the abdication of Louis Philippe debated, against which she attempted to protest. The mob, under Ledru-Rollin, invaded the building, and for some hours the duchess and her children were in great danger. At length they were conveyed to the Hôtel des Invalides, and soon afterwards escaped from Paris. On 4 May, 1848, whilst the Constituent Assembly were sitting, a mob burst in and filled the hall: the members, however, showed considerable courage, and kept their places for some hours; at length they were fairly expelled, Blanqui, Barbès, and Auber being the leaders of the mob. Soon afterwards strong bodies of troops arrived, expelled the insurgents, and the Assembly resumed its sitting the same evening. The iron rails under the portico were afterwards put up to prevent a repetition of such revolutionary attacks.

The fine portico facing the Place de la Concorde, is 101 feet wide, raised on a broad flight of steps, and adorned with statues and bas-reliefs, some allegorical, some historical. Under it is one of the entrances, but the usual one is on the opposite side, in the Rue de l'Université, under a handsome Corinthian gateway of the 18th cent. Within the gateway are two fine courts surrounded by porticoes, &c.

The interior consists of lofty halls, passages, &c., some adorned with statues, bas-reliefs, &c., others painted and gilt under Louis Philippe. The principal rooms are—*Salon de la Paix*; the walls and ceiling painted by H. Vernet. *Salon des Conférences*, with many allegorical and historical paintings by Heim, grisailles, &c., and a handsome modern marble chimney-piece. *Salle des Pas Perdus*; ceiling by Vernet. The hall where the Chamber of Deputies sat, and where the Corps Législatif now sits (*Salle du Corps Législatif*), was begun in 1828 and finished in 1832. It is semicircular, or in the form of a Greek theatre, surrounded by Ionic columns, and lighted from above. The president's chair

is considerably elevated, and in the centre of the semicircle, facing the members, who occupy crimson velvet seats rising as in an amphitheatre. This arrangement has many advantages over the room and table always used by the English Houses of Parliament, but was considered by them to be too formal for the familiar transaction of business. The member who addresses the Assembly speaks from a *Tribune* or pulpit. Round the hall are seats for 500 spectators. The Imperial family, the Corps Diplomatique, &c., have separate tribunes like boxes in a theatre. The whole is profusely adorned with paintings and statues, allegorical and historical, none of any great merit; as seen when empty the general effect is cold and tame.

There is a *Library* of nearly 100,000 volumes, the ceiling of which was painted by E. Delacroix.

*** Denis, St., 6 m. N. of Paris.

Station on the Chemin de Fer du Nord (trains from Paris at 5 min. before the hrs., and from St. Denis at 7 min. past the hrs.), nearly a mile from the ch. Omn. meets the trains.

The town is uninteresting, and unlike most French towns does not contain a tolerable inn or restaurant; the sole object of a visit will be the celebrated *abbey church*.

An abbey was founded here in very early times, on the tradition that it was the burial-place of St. Denis; and from the time of Dagobert 35 kings and 19 queens of France had been buried here. The ch. was rebuilt by the Abbot Suger in 1144; but having been partly burnt down in 1219, it was restored as we now see it. The earliest tomb is of the 13th cent., the latest (genuine) of the 18th. From the time of Henri II. the leaden coffins of the kings were placed side by side in the vaults on iron tressels, and not interred. On 31 July, 1793, Barrère proposed to the Convention the destruction of the royal tombs in celebration of the anniversary of 10 Aug.: "And of the coffins of our old tyrants let us make bullets to hurl at our enemies." The decree for the destruction was most sacrilegiously carried into execution; the coffins were opened, and the remains thrown into pits dug outside the church—Henri II. and his queen in their robes, Henri IV. in a perfect state of preservation, Louis XIV. still recognisable. The body of Turenne, with the fatal bullet visible in it, was preserved and made an exhibition of; it is now in the chapel of the Hôtel des Invalides. Thanks to the exertions of M. Le Noir, many of the relics discovered, and some of the tombs, were preserved and placed in a museum founded by him, in the Convent of Les Petits Augustins at Paris, from which they were brought back to the church. Napoleon I. restored the church to the purposes of divine worship, and spent

large sums on its repairs; and on 13 Jan. 1817, the royal remains were disinterred with great care and solemnity and re-deposited in the vaults of the crypt. The restoration of the church was undertaken during the Restoration, but in such execrable taste that much of the work then done has since been removed. Louis Philippe repaired and restored it in better taste; Napoleon III. has however made even greater improvements, confiding the work of restoration to the two greatest Gothic architects of France, MM. Lassus and Viollet le Duc. Of the 167 sepulchral monuments, 52 only are genuine, or which stood originally here; 53 are new or made up; the rest were brought from other churches.

The W. front is very fine, having on one side an elegant bell-tower, surmounted by a double range of semi-Norman arches, and a low modern spire. Over the 3 circular portals are bas-reliefs now much restored, that over the central one representing the Last Judgment. This front, as well as the deep porch into which it opens, is of Suger's time, and is a remarkable specimen of Gothic architecture, and was more so before the organ over it was placed there. The side doors are more pointed, and the reliefs over them modern, but probably copied from ancient ones. The N. door was the *Porte des Valois*, the S. *La Porte des Benedictines*.

The exterior of the ch. is magnificent, especially since the late restorations, so ably carried out by M. Viollet le Duc, the whole length being 354, and the width between the transepts 90 ft.; it consists of a grand nave, and 2 side aisles; out of the latter open chapels on either side. The floor, raised of late years, is about to be removed to its original level, thus exposing the whole length of the fine Gothic piers, which had been partially hidden. Round the nave, transepts, and choir, runs an elegant triforium gallery; the painted glass in the windows of which, and of those above, representing kings and queens of France, is modern. The transepts are short; the fine rose windows are filled with modern painted glass; the other windows here represent different modern events connected with the abbey, such as the visit of Napoleon I., the funeral of Louis XVIII., and a visit of Louis Philippe. Beyond the transepts opens the fine choir, before which stands the high altar; in front of the latter is the entrance to the Imperial sepulchral vault. On one side is the mosaic portrait of Queen Fredegunda, formerly on her tomb. The chapels of the transepts and round the choir have been elegantly restored. Behind the high altar is the raised chapel or choir, which formerly contained the tomb of St. Denis, and farther back the Lady Chapel. The groining of the roof of the ch. throughout is very

fine, grand, light, and elegant, and luckily not painted in the ginger-bread or café-like style of some of the Gothic edifices of the capital.

Beneath the choir is the crypt or subterranean ch., until lately made the receptacle for the desecrated tombs of royalty, but which have been removed to their former places in the chapels and transepts of the upper ch. This crypt consists of a semicircular ambulatory, supported by remarkable stumpy Norman pillars, perhaps of the 12th centy., the most ancient part of the sacred edifice. Off this open several chapels, whilst in the centre are the Royal and Imperial sepulchral vaults; the most remote containing the remains of the royal house, that nearer the high altar destined to receive those of the reigning dynasty.

In the present unfinished state of the church it would be impossible to give a description of the different chapels. Entering at the W. end, the 1st, 2nd, and 3rd on rt. have been enclosed to form the winter choir of the canons, but which will be restored to its original destination of chapels. Over the altar is a painting of the Martyrdom of St. Denis by *Crayer*; on the opposite wall a slab-tomb of an abbot of the monastery of the 16th centy. The woodwork of the stalls is from the ch. of St. Lucien, near Beauvais, and from the château of Gaillon. On the opposite side of the nave in the 1st chapel of the Magdalene beneath the altar is a dead Christ, manufactured out of one of Henry II. by G. Pilon. Upon a bracket supported by two stumpy columns has been placed a group of the Magdalene and our Lord, of the 14th centy. The 2nd chapel, of St. Hippolytus, has a painted bas-relief of his martyrdom before the altar, and on the opposite wall mutilated bas-reliefs of the lives of the Apostles, of the 16th centy. In the 3rd chapel, dedicated to St. Philip, is some good painted glass of the 16th centy., representing the martyrdom of St. Barbe, and bas-reliefs of the life of St. Denis of the 14th. At present (Feb., 1866) all the chapels are dismantled, and in progress of being restored and their floors lowered.

Tombs and Sepulchral Monuments.—Of the 167 monuments replaced at St. Denis, several belonged to other edifices, and many, those even of the very early kings of France, were mere cenotaphs, erected by St. Louis; such were those of the Merovingian and Carolingian sovereigns. All the royal monuments stood originally in the church or in its chapels, but on the re-arrangement during the present centy. most of them were placed in the crypt, and from which they are now removed. It will therefore be impossible to point out where they will ultimately be placed. The monument of Dagobert, with its curious bas-relief representing St. Denis rescuing the body of the Carolingian king from hell, which stands under a handsome Gothic canopy on rt. of the

high altar, was erected by St. Louis. The monuments on each side of the entrance to the modern Imperial sepulchral vault, of Clovis, Charles Martel, Carloman, Eudes, Fredegunda, and Bertha, are mere cenotaphs, erected in 1263, also by order of St. Louis. In the rt. transept stands the monument of Francis I. and Claude of France, one of the most magnificent tombs of the Renaissance, begun in 1550 from the designs of *Philibert Delorme*; the recumbent figures on it are those of the king, his wife, and children. In a handsome vase, covered with sculpture, was preserved the heart of the monarch, until the Vandals of the revolution desecrated it. Nearer the high altar are the recumbent statues of the Charles's—Charles VII. and his wife, and painted standing ones of Charles V. and his consort. In the l. transept are the monuments of Louis XII. and his queen, Anne of Brittany, erected in 1591 by *Paolo Ponzio*, and near it that of Henri II. and Catherine de Medicis, by *Germain Pilon*. On rt. of the lateral entrance to the ch. are several figures of sovereigns of the Valois race, and on the l. of sundry royal personages. In an adjoining chapel is the kneeling figure of Marie Antoinette.

The earliest burials of the French sovereigns at St. Denis appear to date from the time of St. Louis; from which period, until the revolution of 1789, most of the kings of France found their resting-places here. The earliest royal interments were those of Philippe and Louis, brothers of the sainted sovereign; the last occupants of the royal vaults the Duc de Berry and Louis XVIII.; Charles X. and Louis Philippe having died in exile, their temporary resting-places being at Goritz and at Weybridge.

As already stated, all the monuments, royal and others, huddled together in the crypt, will be removed to the upper church; that of St. Louis will be placed behind the choir in the chapel dedicated to him.

In the chapter-house, opening on the rt. of the choir, are some modern paintings of events relative to the hist. of the ch., by artists of the present centy., of very little interest as works of art, or for the scenes they represent.

The door leading into the N. transept (the *Porte des Valois*) is very beautiful and restored; over it is a bas-relief of the decollation of St. Denis. That of the S. transept has been built into the modern edifices of the adjoining convent, now the *Maison de la Légion d'Honneur*, and has long remained hidden. It is proposed by M. Viollet le Duc to open and restore it. Judging from the fragment laid bare, it must have been very beautiful, and dates probably from the period of Suger's edifice.

The Benedictine Abbey of St. Denis was immensely rich, but the

modern buildings present nothing remarkable. What remains of them are occupied by the *Maison de la Légion d'Honneur*, an institution founded by Napoleon I. for the education of the daughters of members of the Legion of Honour.

A very large and handsome parish ch. nearer to the rly. stat. is now nearly completed, by M. Viollet le Duc, in the Gothic Pointed style of the 13th centy., with a deep porch, surmounted by a Norman bell-tower, and deep transepts and choir.

Denis, Rue St., D 3. An ancient street in Paris, said to have been the way taken by St. Denis on his miraculous walk with his head under his arm. Much has been done in the last 30 years to widen it. Until the Boulevard de Sébastopol was opened, this and Rue St. Martin were the main arteries of Paris leading N. and S. on the rt. bank of the river.

Dépôt de la Guerre, B 4. Rue de l'Université. The office of the Government Topographical Survey of France, corresponding to the English Ordnance Survey. Besides the collection of maps, &c., there is a most valuable library of topographical and military works, and a vast quantity of original correspondence of the successive Ministers of War with kings, marshals, generals, the greater part of the first Napoleon's military despatches, &c. For permission to visit this apply to M. le Directeur, always a general officer.

Dépôt des Cartes et Plans de la Marine, C 5. Rue de l'Université, 13. The office of the maritime surveys of France, corresponding to the Hydrographic Office in the British Admiralty, but on a larger scale. Here all the French government charts are prepared, printed, and issued: there is an extensive library of voyages, travels, works on science generally, on nautical subjects, charts, maps, &c., and the archives of the surveys are preserved here. For permission to visit or make use of the library, &c., an application must be made to M. l'Amiral Directeur, &c.

Dupuytren, Musée, D 5, in the Rue de l'Ecole de Médecine; a large collection to illustrate pathological anatomy, begun by the celebrated surgeon whose name it bears; it is in the refectory of the Franciscan convent of the Cordeliers, or of St. Cosme, and is open to men only. See Ecole de Médecine.

***Ecole Impériale des Beaux Arts (School of Fine Arts),** towards the Seine, C 4. Entrances: one in the Rue Bonaparte; a new front one on the Quai Malaquais, facing the Louvre gallery.

Shown from 10 to 4, with permission easily obtained on application to the Director.

A school and museum of architecture, on the site of the Convent des Petits Augustins, where in 1795 M. Lenoir collected the tombs &c., out of the churches desecrated during the Revolution, and called it *Musée des Monuments Français*. These were mostly sent back to their churches after the Restoration, and that part of the present building which faces the Rue Bonaparte was erected between 1820 and 1830 for a School of Art; it deserves to be more generally known and visited. On entering the court from the Rue Bonaparte, in front is seen a marble column in the style of Germain Pilon; the statue on the top is from the tomb of Card. Mazarin; on the l. along the wall are some remarkable sculptures of the 15th cent. from the Hôtel de la Tremouille; on the rt. the chapel of the convent; the façade was removed from the Château d'Anêt, built by Henri II. for Diana of Poitiers, and executed by Jean Goujon and Philibert Delorme. The interior is fitted up to resemble the Sistine chapel at Rome, but is unfinished; it has some splendid pieces of wood-work from the Château d'Anêt, and a screen of Doric columns from the same edifice. The roof is curious. At the farther end is a copy of Michael Angelo's Last Judgment. A new cloister is filled with plaster casts. Returning to the court, in front is the arch from the Château of Gaillon, which was built in 1502, by Cardinal Georges d'Amboise, Archbishop of Rouen, an exquisite specimen of Renaissance architecture. The back of it is covered with mutilated statues, medallions, &c. Behind is the principal building, an elegant and handsome Italian front with two wings. Let into the walls round the inner Court are numerous fragments from Gaillon and Anêt. Some pilasters which stood in a sepulchral chapel of Philip de Comynes have carved on them curious symbolical subjects; a bas-relief representing the public penitence of some serjeants who had seized one of the monks in the year 1440. In another part of the court are remains from the old ch. of St. Geneviève, 11th cent.; two doorways from Gaillon; magnificent tombs of the 14th, 15th, and 16th cents. In the centre a stone basin of the 12th from St. Denis. In front of the modern building are copies by the pupils of the academy at Rome of some of the most celebrated ancient statues in the Museums there.

The interior is very spacious and handsome; there are galleries round the smaller court painted in imitation of Raphael's loggie at the Vatican; and numerous large rooms used for instruction, distribution of prizes, &c., containing works of art, none of extraordinary merit, with the exception of *Paul Delaroche's* celebrated **painting in the hemicycle, representing Apelles, Phidias, and Zeuxis distributing prizes to artists of all ages and countries. It

was injured by fire, and has been indifferently restored. This work is in oils, but produces in some degree the effect of a fresco. In one of the apartments is a fine chimney-piece by G. Pilon. There is also a large collection of models of many celebrated buildings of antiquity. Every six months there is a competition of some 500 students, of whom about 150 are allowed to study here; these again compete, and two painters, one sculptor, and one architect are sent to Rome to study at the public expense. The front of the Ecole des Beaux Arts towards the quay was erected in 1862; the interior of which is chiefly occupied by a large hall, where there are exhibitions of the pupils, and of those at Rome, at regular intervals.

Ecole de Droit, D 5 (*School of Law*), on the Place du Panthéon, near St. Geneviève. Here numerous professors lecture on the different branches of law; there are generally about 2000 law students in Paris. The building is of the semi-classical style; it was built in 1771.

Ecole Impériale des Mines, D 5.

Open Tuesdays, Thursdays, and Saturdays.

On the southern prolongation of Boulevard de Sebastopol, occupying the once Hôtel de Vendôme, which has been enlarged. This establishment was founded in 1783. Lectures on mining, mechanics, chemistry, mineralogy, geology, and palæontology are given during the winter season. The collections of mineralogy, geology, and fossil organic remains are very extensive, and admirably arranged. The principal object of the establishment is the education of mining engineers, a certain number of pupils being admitted annually from the Ecole Polytechnique, who become, after three years' study, government engineers of mines. The lectures on mineralogy, geology, and palæontology alone are public. Attached to the Ecole des Mines are, a good library and extensive chemical laboratories.

Ecole de Médecine, D 4, School of Medicine, Rue de l'Ecole de Médecine, on the S. side of the river, not far from H. de Cluny. A foundation on a very extensive scale for teaching the medical sciences. There are upwards of 30 professors of the different branches, who deliver gratuitous lectures to the students; a library of some 50,000 vols. also open gratuitously; and collections of all kinds. There are usually about 1500 students, of whom about 240 annually attain the degree of Doctor (D.M.P.), and are then entitled to practise. The students have numerous preliminary examinations to pass, the fees for which, and on their diplomas, &c., amount to about £50.

The present building was finished in 1776, and is a good specimen of the semi-classical style of that period. Like other public buildings in France, it is on a large scale, and contains, besides schools, lecture-rooms, &c., a large *Museum of Anatomy and Materia Medica*, a collection of surgical instruments, &c., open to professional men daily. In the principal court is a bronze statue of the celebrated physiologist Bichat, a very poor work by David d'Angers. The library contains the archives of the school from 1324 to 1786. Attached to the Ecole de Médecine is the Ecole d'Anatomie Pratique (dissecting-rooms) in the Convent of St. Cosme, the Musée Dupuytren and the Hôpital de Clinique, all close to each other.

Ecole Normale, D 6, in the Rue d'Ulm, off the Rue St. Jacques.

Shown on Thursdays by application to M. le Directeur.

A large and handsome building, finished in 1847. This is an institution for the training of professors for the public schools. It was founded in 1793, modified in 1830, and remodelled in 1852. There are about 100 pupils: each pupil must have taken the degree of bachelier-ès-lettres or ès sciences, and must sign an engagement to devote himself to teaching for ten years. The pupils are admitted by competition, and are educated gratuitously, the course of study extending over three years.

Ecole de Pharmacie, D 6, Rue de l'Arbalète, No. 17, for the study of pharmacy in all its branches. It has numerous professors, extensive collections of chemical and pharmaceutical objects, and chemical laboratories; the lectures are gratuitous.

Ecole Polytechnique, D 5, in the Rue Descartes, near St. Geneviève. An institution founded in 1795, much altered in 1852. There are about 300 pupils, who are admitted by competition; and the French always mention the name with a sort of admiration for the talent which the admission and education are supposed to guarantee. The pupils must be under 20 on admission, and continue there 2 years; at the end of the time there is an examination, and they have the choice of entering certain government services according to the place they have attained. The pupils at the head of the list by order of merit generally select the schools of mines and of civil engineers (ponts et chaussées), the telegraphs, the military engineers (génie); tobacco manufactory, &c.; the artillery and staff corps of the army (Etat Major) fall to the lot of the least advanced. The pupils are, or were, ardent politicians; in 1830 and 1848 they distinguished themselves on the insurgent side. The buildings occupy the sites of the colleges of Navarre, Boncourt, and Tournai. They are very extensive. The professors are selected amongst the

most eminent men in the mathematical and physical sciences in France.

Écoissais, Collège des, D 5, Rue des Fossés St. Victor. Founded in 1333 in another part of Paris, but rebuilt by R. Barclay in 1662 for the education of Scottish priests, but now converted into private dwellings and a school. In the chapel are monuments to James II., and to two Dukes of Perth and other Scotch Jacobites. The heart of the Queen of James II. is deposited here.

Elysée Napoléon, Palais de l', formerly *Elysée Bourbon*, B 2, in the Rue du Faubourg St. Honoré.

Not usually shown without special permission.

This hotel was first built in 1718 for the Count d'Evreux. It was enlarged and inhabited by Madame de Pompadour, and then by her brother the Marquis de Marigny. Louis XV. afterwards made it a residence for ambassadors extraordinary; it was next inhabited and enlarged by the financier Beaujon; then by the Duchess de Bourbon, who gave her name to it, *Elysée Bourbon*. Under the first Republic it was devoted to balls and public amusements. Murat then inhabited it, and Napoleon I., who improved it, made it his residence, particularly after his last campaign. The Duke of Wellington lived here in 1814-15. Louis XVIII. gave it to the Duke de Berri; in 1830 it again reverted to the state. In 1848 it was the seat of the "Commission des Récompenses Nationales," until the present Emperor, on his election as president, took up his residence here on 20 Dec. 1848, until he went to the Tuileries. One of his first acts was to cause all the stone paving in front to be taken up, and wood or macadamised road to be laid, and so deprived the mob of their favourite material for barricades, a system which has since been extensively adopted. Here it was that at a meeting on the night of 1 Dec. 1851, the President, Gen. St. Arnaud, M. de Morny, &c., met and decided to depose the Assembly. In 1854 and 1855 the present front to the Rue du Faubourg St. Honoré was added, the Palace magnificently repaired, whilst it has been entirely insulated on the E. side by cutting the very handsome street, the Rue de l'Elysée, which runs from the Faubourg St. Honoré to the Champs Elysées. The interior presents the usual suites of splendid apartments, adorned with pictures mostly illustrating the history of Napoleon I. The rooms where he signed his abdication, and where he slept on his last night in Paris, still exist. The gardens extending towards the Champs Elysées, though not large, are exceedingly pretty.

Embassy, British, B 2, 39, Rue du Faubourg St. Honoré; formerly the Hôtel d'Aguesseau, afterwards the residence of the Princess

Borghese, sister of Napoleon I. One of the finest mansions in Paris: the British government paid a large sum of money for it, and has spent still larger in repairs and additions. The gardens are good. The Chancellerie, Consulate, and Passport-offices, are in the same building, in the wing next the street, on rt.

Enfants Trouvés, Hospice, C 6. Rue d'Enfer, 74.

Shown on Mondays and Thursdays.

Founded by St. Vincent de Paul in 1642. There was until lately a turning box, one part of which was open to the street; the child was put in, and a bell rung, upon which the box was turned round from the inside, and the child taken in, so that no one should know who had placed it there. This objectionable system has been abolished, and now any parent may abandon a child before a police magistrate, and the child is then received into this establishment. There are near 5000 of these children maintained at the public expense. Until they are 2 years old they are placed at nurse in the country. They were formerly kept at the hospital, when the mortality was frightful; it is now considerably reduced. When the children grow up they are apprenticed out; the girls receive about 6*l.* as a marriage portion.

Enghien (10 m. Stat. on the Chemin de Fer du Nord), a pretty village, with mineral sulphureous springs, which has risen into popularity as a watering-place. There is a lake, with boats; and many pleasant walks and drives in the vicinity. There are several handsome villa residences in the vicinity, one of the finest being that of Princess Mathilde Bonaparte, at Saint Gratien.

Entrepôt des Douanes, E 2. A large block of bonded warehouses on the Canal St. Martin, adjoining the *Douane*, or custom-house.

Entrepôt des Sels, E 2, opposite the Douanes. A bonded warehouse for salt, which is a Government monopoly in France.

Entrepôt, or Halle des Vins, E 5, on the Quai St. Bernard, near the Jardin des Plantes.

***Etienne du Mont, St., D 5,** behind the Pantheon. A large and handsome ch., more in the style of the Renaissance than of late Gothic, as it has been described. This was originally a sort of chapel of ease to the convent of Ste. Geneviève, which stood close to it. The present building was commenced in 1517, and finished in 1626. Part of the S. aisle is much older. A portion of the tower is of the 15th cent. The W. front was built about 1610, and is quite Renaissance; the general effect since the late restorations

good. The interior is lofty and its arrangement singular, the round pillars which support the vaulted roof being strengthened by lateral arches. The side chapels are numerous, and contain many modern pictures. In a chapel on the S. of the chancel is the sepulchral urn (although stated to have been broken up during the Revolution, when its contents were scattered to the winds) of Ste. Geneviève, said to have been found in a crypt when the old ch. of Ste. Geneviève was pulled down. It is generally surrounded by lighted tapers, and by devotees who have placed them there. On the wall of a chapel on the rt. of the Lady Chapel are 2 mural epitaphs to Pascal and Racine, the latter written by Boileau. They were formerly in the ch. of Port Royal, where these two great men were buried. The jubé or rood-screen, with its 2 staircases, is an elaborate piece of carving by Biard. The organ is of the 17th cent. The painted glass in the windows is good, forming a series from the middle of the 16th cent. The 5 windows of the E. end are the oldest. One of the finest is in the N. side aisle, over the chapel of St. John the Evangelist, and represents the Almighty, with the Lamb opening the sealed book. Some of them are by Jean Cousin; those in the chapel of Ste. Geneviève, and that in the 4th chapel on the rt. of the nave, are handsome. Others are by Pinaigrier. In a chapel of the nave on the S. is a curious terracotta representation of the Holy Sepulchre of the 14th cent., and in the 3rd a list of all the great men whose remains lay in suppressed churches and religious houses which existed in such great numbers in the present parish of St. Etienne du Mont.

Eugénie, Ste., D 2, Rue du F. Poissonnière. A new ch. in the style of the 15th cent. The walls only are of stone, the columns and roof of iron, gorgeously painted. The windows are all of stained glass; the whole in very gaudy, and café-like taste.

***Eustache, St.,** D 3, end of Rue Montmartre, where it opens into the Place des Halles. A church of late Gothic or Renaissance, the largest in Paris after Notre Dame, attached to the largest and richest parish. The present edifice was commenced in 1532, but was not finished until 1641; the original plan was however followed. The W. portal, in the classic style of the 18th cent., a Doric portal below, with a Corinthian gallery above, was begun in 1752, from the designs of Mansard; the general effect of the interior of the building from its size and fine proportions is good, although like many others in Paris it unites a Gothic design with Renaissance details. The exterior on the S. side towards the market, and the apse, is massive; it displays much stone car-

ing of the Renaissance. The interior is 337 ft. long and 109 ft. high, and is deservedly admired by all but the most rigid mediævalists. The general plan is that of a Gothic cathedral, with double aisles, out of which open the numerous chapels, but the pillars instead of being clustered are octagonal, broken into 4 divisions, with Doric, Ionic, Corinthian, and Composite pilasters: the tracery of the groined roof is bold and of excellent workmanship. 12 chapels round the choir and nave belonged to the families whose arms they bear. The chapels have been painted, in accordance with the original design, which was found in 1849 under the whitewash. The painted glass windows in the choir and transepts are of 1631. The numerous sepulchral monuments, the fine woodwork of the choir, except the *banc-d'œuvre* or churchwarden's bench, and the tomb of Colbert, which disappeared during the Revolution, have been lately replaced, the latter in a chapel behind the choir. The general design of the monument was by Lebrun; the statues of Colbert on his knees, and of Religion and Abundance, are by Coysevox. The organ is fine.

Ferdinand, Chapelle de St.

Open every day from 10 to 5 for a small fee.

About $\frac{1}{2}$ m. beyond the Arc de l'Etoile, in the Route de la Révolte on rt., close to the spot where the Duke of Orleans, eldest son of King Louis Philippe, was killed (13 July, 1842). The duke was in an open carriage, when the horses ran away and the driver lost all control over them. In attempting to get out he was thrown on his head and fractured the skull. He was carried into an adjoining house, and died there, a few hours after the accident, surrounded by his parents and family. He was buried at Dreux, but the king bought the house in which he died, and erected the present chapel from the design of MM. Fontaine and Lefranc. On entering the court in front, surrounded by cypresses is an Atlas cedar, brought from Africa by the Duke of Orleans, and removed from Neuilly to this spot, where it was planted by his son the Comte de Paris. The chapel is in the form of a Greek cross, 53 ft. long and 22 ft. high. On the rt., opposite the altar of St. Ferdinand, is a cenotaph, from the design of Ary Scheffer, the bas-relief representing the duke on his deathbed. Kneeling at his head is an angel, one of the last works of the duke's sister the Princess Marie; the rest of the group is by Baron de Triqueti. In the pedestal is a bas-relief representing France weeping. The stained glass windows were executed at Sèvres from the designs of M. Ingres, now in the Luxembourg gallery, and represent the patron *saints* of the different members of the Orleans family. The prie-

Dieu of the Comte de Paris was worked by the Duchess of Orleans; that of the king by the Queen Amélie; that of the queen by her daughter the Queen of the Belgians. Behind the high altar is a fine Descent from the Cross, in marble, by Triqueti. In the sacristy, built on the spot where the duke expired, is a poor picture by Jacquard representing his death, with portraits of the royal family, the ministers, physicians, &c. The rooms now occupied by the keeper were formerly used by the royal family when they visited the ch. In one of them are 2 timepieces—one marking the minute of the accident, the other that of his death; also a canoe brought from Canada by the Prince de Joinville, and used by the Duke of Orleans on the Seine.

Feuillants. A convent founded in 1587, which stood between the Rue St. Honoré and the Tuileries gardens, where the Rue Castiglione now runs; it has now entirely disappeared to make room for modern buildings. In the hall of this convent were held the sittings of the celebrated club of the same name, founded by Lafayette and Bailly in 1789 in order to counteract the influence of the Jacobins, and from time to time frequented by the less violent of the Jacobins. The club and most of its members were swept away by the revolutionary torrent which they had endeavoured to stem.

Firmin, St., Seminaire, E 5 in the Rue St. Victor. Used as a prison in the reign of terror. 90 priests were massacred here in Sept. 1793, and 4 men claimed and received pay from the commune for their work in the massacre.

Florentin, St., Rue, C 3, leading out of Place de la Concorde to the Rue St. Honoré. Here stands the hotel in which lived Prince Talleyrand, for many years a great centre of political intrigue under every successive government. It now belongs to Baron Rothschild, and is let out in apartments.

Flower Markets. See *Marché*.

*** Fontainebleau. 36 m. Stat. on the Lyons Rly. 2 m. E. of the town.

Omnibuses meet the trains. *Inns:* H. de France; Ville de Lyon; Aigle Noir; H. de Londres—a livery fair. Carriages, 2 horses, 4 fr. first hour; 3 fr. each following hour. 1 horse, 3 fr. first hour; 2·35 each following hour. Saddle-horses

From the earliest times this was a hunting-seat of the kings of France, but it was under François I. that the present palace rose. Large additions were made to it by Henri IV. and Louis XIV. made an annual visit with all his court. Under Napoleon I. Pope Pius VII. was lodged here, and here Napoleon signed his abdica-

tion in 1814. Here, also, on 20th April, he bade adieu to his Guard on setting out for Elba; and here, on 20th March, 1815, he reviewed his soldiers on his return. The palace had been neglected by Napoleon and under the Restoration, but was repaired and beautified by Louis Philippe: vast sums were spent upon it, and it is restored to something like its ancient splendour.

The palace (which is open to the public when not inhabited by the Court on Sundays and Thursdays from 2 to 4 o'clock P.M.) is of vast extent. Louis XIV., and his suite of 300 gentlemen and ladies with their servants, were all lodged in it. The exterior is very irregular and not imposing in any part. There are 5 principal courts. 1. *Cour du Cheval Blanc*, or *des Adieux*, so called because Napoleon I. here bade adieu to his guard on his departure for Elba, standing near the *fer-à-cheval* staircase. The rt. wing was rebuilt by Louis XV. The centre was begun by François I., and carried on by Henri IV. and Louis XIII., repaired and altered by Louis Philippe. It is 501 ft. long, 370 ft. wide. There were once buildings on the fourth side, pulled down in 1810. 2. *Cour de la Fontaine*, a large court with buildings on 3 sides and a piece of water on the 4th. Built originally by Serlio under François I., but so often and so extensively altered since that time that it is now impossible to give the exact dates of the buildings. 3. *Cour Ovale* occupies the site of the original castle, of which one turret only remains. The present court dates from François I. and Henri II., whose ciphers are to be seen repeatedly. The arcades are of their time, the gallery is of Henri IV. The *Porte Dauphine*, on the side where there are no buildings, is a very curious monument of the style of Henri IV. 4. *Cour des Offices* was built by Henri IV. 5. *Cour des Princes*.

The principal entrance to the palace is by the *Cour du Cheval Blanc*. On the rt. is the *Conciergerie*, where a guide must be obtained. The interior is entered by the horse-shoe staircase (*fer-à-cheval*) built under Louis XIII. Going up this staircase we come to *Vestibule du Fer-à-cheval*, remarkable for the carved oak doors added by Louis Philippe. One door leads to the *Chapelle de la Ste. Trinité*, built 1529, and decorated under Henri IV., redecorated under Louis Philippe. In this chapel were celebrated the marriages of Louis XV. and of the late Duke of Orleans, and the baptism of Napoleon II. The bronze statue of Charlemagne and that of St. Louis are by Germain Pilon. One arch of the old chapel of St. Louis still remains.

Another door leads to the *Galerie de François I.* (built 1530), 200 ft. long, 19 ft. wide, a most beautiful specimen of the Renaissance, partly restored by Louis Philippe, who, however, committed

the error of raising the ceiling. A third to the *Galerie des Fresques*, or *des Assiettes*, built by Louis Philippe, somewhat grotesquely ornamented with painted panels and a series of Sèvres porcelain plates. Adjoining this are the *Appartemens des Reines Mères*, so called after Catherine de Medicis lived in them. They were occupied also by Pope Pius VII. under Napoleon I. There is a very pretty view out of the windows of the antechamber. Then follow a suite of state apartments: the most remarkable are the *bedroom*, with the ciphers of Louis XIII. and Anne of Austria; and the *Salon*, with a fine piece of tapestry executed from the designs of Giulio Romano. It should be recollected that all these rooms were redecorated by Louis Philippe, and that the furniture was collected by him from all quarters. Returning to the vestibule, another door leads to the *Appartemens de Napoléon I.*, afterwards inhabited by Louis Philippe, a suite of magnificent rooms adorned with Gobelins tapestry and mostly decorated and furnished under the Empire. In the Cabinet de Travail is the small table on which Napoleon I. signed his abdication. The *Salle du Trône* is a magnificent room, begun by Charles IX., enlarged by Louis XIV., and altered by Napoleon I. The following rooms were begun by Charles IX., and lead to the *Galerie de Diane*, nearly 300 ft. long built and painted under Henri IV. No traces of the work of his time remain, however, the whole having been remodelled by Napoleon and Louis XVIII. in the heavy style of their time. The paintings are by Pujol and Blondel. We now come to the *Grands Appartemens*, another set of state rooms, dating from François I., but much altered by his successors, and almost remodelled by Louis Philippe. The *antechamber* and *Salon des Tapisseries* were entirely redecorated by Louis Philippe. *Salon de François I.* contains a chimneypiece and doors of François I., restored by Louis Philippe. The ceiling and walls are also of Louis Philippe's time. *Salon de Louis XIII.* is one of the most curious in the palace. Built by François I., decorated by Henri IV., when the curious series of pictures by Dubois were painted. Observe the cipher of an S and an arrow, an allusion to the name of Henry IV.'s mistress, Gabrielle d'Estrées (*des traits*). It was the bedroom of Marie de Medicis, and Louis XIII. was born in it. The *Salle de St. Louis* is the oldest part of the palace, but has been quite modernised. In it is an original statue, in relief, of Henri IV. on horseback. The rest of the suite has been almost renewed by Louis XV. or Louis Philippe. We now reach the *Galerie de Henri II.*, or *des Fêtes*, the gem of the palace. Built by François I. from the designs of Serlio, decorated by Henri II.; 100 ft. long, 23 ft. wide, and one of the most beautiful works of the Re-

naissance. The ceiling is of walnut picked out with gold and richly panelled; the walls are covered with oak carving, on which are designs in gold, and the panels are exquisitely painted by Abbate from the designs of Primaticcio. Restored under Henri IV., and again by Alaux in 1834. Throughout will be seen the letters H. and D., the cipher of Henri II. and his mistress Diane de Poitiers; with bows, arrows, and crescent-moons, the symbols of Diana.

We now descend to the *Chapelle St. Saturnin*, built in 1584, where the old chapel of Louis VII. stood, remodelled repeatedly, and finally by Louis Philippe. The stained glass windows were made at Sévres from the designs of the Princess Mary d'Orléans, daughter of the king. Above it is the *Chapelle Haute*, built by François I., not shown. Adjoining the *Chapelle St. Saturnin* is an immense dining-hall under the *Galerie de Henri II.*, built by Louis Philippe. Leaving this hall, under a staircase of François I., we come to the *Porte Dorée*, built by François I., and adorned from designs by Primaticcio, and leading from the *Avenue de Maintenon* into the *Cour Ovale*. The outside of this gate is gorgeously gilt and carved. We then enter the *Vestibule de St. Louis*, an ancient Gothic hall restored by Louis Philippe. The rest of the palace is not shown, and in fact contains little worth seeing.

Some alteration has been recently made by Napoleon III. in the general arrangement of the apartments.

The *gardens*, as we now see them, were laid out by Le Nôtre, and consist of the *Parterre* in the style of Louis XIV., with a large piece of water on one side; the pretty *Jardin Anglais*, a sort of shrubbery, planted in 1812; at the side of it is a large piece of water in which are some huge carp said to be 200 years old. *Jardin de l'Orangerie*, a pretty garden between the town and the palace, not seen without special permission: on one side of it stands what was formerly the *Galerie des Cerfs*, now completely altered. At the end of this, in the angle between the *Galerie de Diane* and the main building, *Monaldeschi* was murdered in 1657, by order of Queen Christina of Sweden. *Le Parc*, a piece of ground of near 200 acres of somewhat sombre aspect. The magnificent canal of Henri IV. passes through it, and there are one or two fine avenues. It will remind the English visitor of the grounds of Hampton Court. Here also is a large row of vines (*Treille du Roi*) covering a wall more than half a mile long.

The *Forest* (Forêt) of Fontainebleau. This will probably be found far more agreeable than the huge palace and its somewhat dull gardens. It covers 42,000 acres, and is more than 60 m. round. The best way of visiting it will be to hire a carriage and desire the driver to take you to the principal points of attraction: 3 h. may very easily be spent in this way. The walks are rather long, and

the roads very difficult to find. The soil of the forest is sandy, and the district is traversed by eight or ten chains of rocks, very like those at Tunbridge Wells, seldom 100 ft. in height, but very picturesquely cleft and distributed. The rock which forms these eminences is called Grès de Fontainebleau, and it is supposed that the whole district was once covered by a stratum of this sandstone, which has gradually been worn away, leaving only the present eminences. Great part of the forest is barren and covered with heather, but much of it is wooded, and there are some magnificent trees, particularly oaks and beeches, which attain an extraordinary height. Since 1834 one-third of the forest has been planted with conifers.

Some of the points best worth visiting are—1. *Gorges du Houz*, a curious labyrinth of rocky masses, with several caverns among them. 2. *Nid de l'Aigle*, another rocky valley with some remarkably fine oaks and beeches, especially two called *Charlemagne* and *Chêne des Fées*. 3. *Fort de l'Empereur*, the highest spot in the forest: Paris can be seen from it on a very clear day. 4. *Vallée de la Solle*. The path to this leads through some of the finest trees in the forest (*Gros Futeau*), called old in the time of François I.; then through rocks to the remarkable rock of *St. Germain*, *Fontaine du Mont Chauvet*. 5. The *Gorges d'Apremont*, 5 m. from Fontainebleau, is one of the wildest spots in the forest; amongst the rocks is a cavern, resorted to by robbers in the reign of Louis XV. 6. The *Gorges de Franchard*, near what was formerly a monastery, is perhaps one of the spots best worth a visit. There are near it a dropping well, huge masses of rock, and some caves. Here is also the only restaurant in the forest. 7. The *Gorge aux Loups* and *Mare aux Fées* are more distant excursions. For those who spend only one day here by far the best plan is to hire a carriage or take a guide. Those who remain longer should procure the excellent map and guide published by M. Denencourt, a gentleman of Fontainebleau, who has devoted his life to exploring the forest. English Divine Service on Sundays at 3½ p.m., in the Rue de la Paroisse.

Foreign Office. See *Ministère des Affaires Etrangères*.

Fortifications.—In the middle ages Paris was surrounded by walls; these were however levelled by Louis XIV., but various projects for fortifying it were entertained, particularly after the invasions of 1814 and 1815, when the national vanity flattered itself that had Paris been fortified it would have defended itself against the allies until Napoleon could have collected a fresh army to repel them. Nothing was however done until 1841, when under Louis Philippe £6,000,000 was voted for construct-

ing a complete system of fortifications, consisting of the *Enceinte continue* and *Forts détachés*. The works were executed in three years. The *Enceinte continue* consists of a series of curtains and bastions 22 miles in length, extending round the city. The profile is—1. A military road planted with trees; 2. The rampart, faced outwardly by a wall in mill or burrstone 33 ft. high and 11 ft. thick; 3. The ditch, 49 ft. wide; 4. The glacis. There are 36 entrances into Paris not fortified, but left open; the adjoining land has been bought by the government, and it is considered that there will always be time to close or fortify these openings in case of need. No building can be erected within 250 yards of the ditch. At distances of two to three miles outside the wall are 16 detached forts crowning the principal heights, and so disposed that the fires of adjacent forts can cross. The most extensive of these forts is that which crowns Mont Valérien. The *enceinte* and forts together would require to defend them 3640 guns, and corresponding ammunition. Few of the forts, and no part of the *enceinte*, have yet been armed. To man the works, and to have a sufficient disposable force, would require at least 150,000 men.

Fouarre, Rue du, D 4. At the S. end of the Pont de l'Hôtel Dieu. Now one of the poorest streets in Paris, formerly one of the best known as the resort of students. Here Dante, seated on straw, listened to the lectures of Séguier. (See *Latin*.) In all the neighbouring streets were remains of old colleges, now filled for the most part with poor lodgers; but the demolitions have been and continue to be so extensive in this quarter, that it is rash to speak of any remarkable old building as still existing.

Fountains.—From the geological nature of the soil of Paris there are few or no ordinary wells, and until lately there was no supply of water in private houses. Public fountains have therefore for ages been erected in the streets, and many of them are very ornamental. The *Château d'Eau* is perhaps the most copious; those in the *Place de la Concorde* the handsomest; that of the *Marché des Innocens* is a beautiful specimen of Renaissance architecture and sculpture. It stands in an ornamental garden at the S.E. corner of the great Halles. The *Fontaine Molière*, in the Rue de Richelieu, with the statue of the great dramatist, is near the house where he died. The *Fontaine St. Michel*, near the bridge of the same name, on the Boulevard de Sebastopol, is the latest and largest, but has been overdone with ornament. To these add the *Fontaine Cuvier*, near the *Jardin des Plantes*, and the 6 circular basins on each side of the *Rond Point* in the *Champs Elysées*. See *Waterworks*.

Fourrages, Dépôt des, F 5. A large military store for wood, hay, and straw, for the use of the army.

François Xavier, St., C 4, or des Missions Etrangères. A church in Rue du Bac. Begun 1633; it has some tolerable modern paintings, and an undercroft chapel.

François I., Maison de, B 3. In the Cours la Reine, Champs Elysées, corner of Rue Bayard, is a house built by François I. for his mistress, at Moret, near Fontainebleau, removed stone by stone and rebuilt here, of course with considerable renovations. It is a quadrangular edifice; the front is covered with sculptures by Jean Goujon, and is a beautiful specimen of the best style of the Renaissance.

Francs Bourgeois, Rue des, E 3. In continuation of the Rue Rambuteau, contains some of the fine hotels of the ancient nobility. At the corner is one of the few remaining tourelles of old Paris. Near this the Duke of Orleans was assassinated in 1407 by order of the Duke of Burgundy, who was murdered in his turn by the son of the Duke of Orleans on the bridge of Montereau.

Funerals. See *Pompes Funèbres*.

Galignani, Rue de Rivoli, No. 224. See *Reading Rooms*.

Garde Meuble or Mobilier de la Couronne, A 3.

Admission on application to the porter. Fee.

A large establishment near the Champ de Mars, where the furniture, &c., for the Imperial palaces is made and kept in store. One part of it is the *Atelier de Sculpture*, an immense marble-yard with sculptor's studios.

Gardens. See *Jardin des Plantes, Monceaux, Jardin d'Acclimatation, &c.*

Gendarmes. See *Army*.

****Geneviève, Ste. (or Panthéon), D 5.** On the S. of the river, upon the most elevated ground in Paris. The largest and finest ch. of the Italian style in Paris; the dome is a very conspicuous object. It was built about 1764, at the instance of Madame de Pompadour, by the architect Soufflot, to replace the ancient church of St. Geneviève, the patron saint of Paris, which stood where the Rue Clovis now runs. In 1792 it was converted into a "Pantheon" to "perpetuate the memory of illustrious citizens," according to the inscription placed upon its frontispiece, "*Aux Grands Hommes la Patrie reconnaissante.*" In 1822 it was re-converted into a ch.; in 1831 to a pantheon; and in 1853 again restored to the purposes

of religion. Some insurgents in the June insurrection 1849 took refuge here, and, having closed the doors, cannon were placed in front, and the shot fired against them went through the great W. doors and out through the wall behind the altar, leaving marks which were long visible. The building externally is 340 feet long, the highest point of the lantern 267 feet above the floor. It resembles St. Peter's in Rome and St. Paul's in London, but is inferior in size, but graceful and well proportioned, especially in the interior. The cupola of the lantern was painted by *Gros*, the figures of *La Patrie*, *La Mort*, *La Gloire*, and *La Justice*, on the pendentives, by *Gerard*. Copies of the frescoes by Raphael, in the Stanze at the Vatican, have been placed round the walls under Napoleon III. The sculpture in the pediment above the portico was executed by David d'Angers, and contains many contemporary portraits. It represents France distributing rewards to her great men. Beneath the church is a vast series of vaults and solid arcades, supporting the floor, and containing tombs or cenotaphs of Voltaire, Rousseau, Lagrange, Soufflot, Lannes, &c. They may be visited at regular hours for 20 c., and probably at any time for 1 fr. The entrance is on the S. side of the high altar, where is also the entrance to the dome, which is considerably higher than any other building in Paris, and commands a magnificent view.

*Geneviève, Ste., Library (*Bibliothèque de*) (D 5), on the N. of the ch. of that name; worth a visit as a fine room; a plain building externally, covered with the names of celebrated authors; it was erected in 1850. Entrance free. Open the door and go up the stairs, which lead into the library, a very handsome and cheerful apartment, about 300 feet long, 60 feet wide, and upwards of 30 feet high; remarkable for its fine framed roof, supported by iron columns. It contains about 110,000 volumes—law, divinity, classics, and general literature—and 3000 MSS., some illuminated, in an apartment on the ground floor. The books are arranged round the room and down the middle; and between the bookshelves are rows of tables, containing seats capable of accommodating 450 readers; in the evening it is lighted with gas and every seat filled. The porter (*gardien*) in the hall will show some copies of ancient portraits, the originals of which were in the Sainte Chapelle; also a portrait of Mary Queen of Scots, but of little value. There is besides a large collection of engravings. This library, being in the centre of the students' quarter, is more resorted to than any other by those of the law schools, especially in the evenings when it is open for study.

Geneviève, Ste., Monastery of, D 5. At the E. of the church of

Ste. Geneviève, now in part occupied by the Lycée Napoléon. Founded by Clovis on the hill above the Palais des Thermes, and dedicated by him to St. Peter and St. Paul. In the 9th cent., however, it was called St. Geneviève, from the patron saint of Paris. The ch. of the 13th cent. was pulled down in 1807; but the most interesting objects were carefully preserved and distributed, and accurate drawings made of the whole. The bell-tower still remains; the base is of Roman masonry, the upper stories are of the 14th and 15th centuries. The conventual buildings have not been much altered. The very interesting refectory of the 13th cent. is now used as the chapel of the Lycée Napoléon. In the sacristy is a statue of Ste. Geneviève, which stood between the great doors of the ch. The old library, in galleries 300 ft. long, in the upper story of the buildings, still remains, though the books have been removed. Between this and the church of St. Etienne du Mont was a burying-ground, in which the remains of many of the family of Clovis were discovered some years ago.

****Germain l'Auxerrois, St., D 4,** opposite the E. front, or grand colonnade, of the Louvre: it is the parish ch. of the Court, where the members of the royal family were usually baptised. The ch. was founded by Childebert, but no part of the existing edifice is older than the 12th cent. The base of the tower is of that date; the choir and apse early in the 13th cent.; the nave and chapels, of the 15th and 16th cent., have been much altered. The ch. had formerly a cloister annexed to it, in which Admiral de Coligny was wounded two days before the Massacre of St. Bartholomew. The bell of St. Germain l'Auxerrois, now in the Palais de Justice, gave the signal for that frightful massacre (24 Aug. 1572). In 1617 the mob broke into the ch. and dragged out the body of Marshal d'Ancre. In 1745 the interior was horridly disfigured by an attempt made with the sanction of the Academy of Fine Arts to Italianise it. On 14 Feb. 1831, whilst a mass was being celebrated on the anniversary of the death of the Duke of Berri, a mob broke in and sacked the ch. It remained abandoned until 1838. Under Louis Philippe it was restored at a lavish expense, but not in the best taste. The exterior of the nave is of the 15th cent., and displays a picturesque assemblage of gables, flying buttresses, grotesque gurgoyles, &c. The angel on the top of the W. gable is by Marochetti. The porch was built in 1435, and is the work of Maître Jean Gausssel. Its vault has been, under Napoleon III., painted in the Early Italian style. All the decorations and statues of the porch, except those of St. Francis and St. Mary, are modern, and not very good. The portal of the central door is of the 15th

half of the 13th cent., and retains its original statues and reliq—the prefect who condemned St. Vincent, and several demons in remarkable postures. In the arch is a Last Judgment in three scrolls. In the first, l. Abraham holding three souls in a cloth angels and devils. In the second, l. the wise virgins, rt. the foolish virgins. In the third, the apostles with the instruments of their martyrdom. Traces of colouring were apparent before their restoration. One of them remains untouched, and contains much curious wood-work. The interior of the ch. is 254 ft. long, 127 ft. wide at the transept. The double side aisles on each side are gloomy. The chapels are of the 16th cent., but the whole has been so frequently altered by rebuilding, alterations, and restorations, that the visitor can scarcely trust any part of it. The paint and gilding are modern. The rose windows of the two transepts, four of the N., and two of the S., are of the 15th and 16th centuries. The others, in the chapels below and in the choir, are modern and in very brilliant glaring colours. A marble font (1846), and the holy-water basin in the transept, from a design of Madame de Lamartine, are by Jouffroy.

The Lady chapel, occupying the length of 4 arches on the S. side, forms a complete ch. in itself. The altarpiece is of the 14th cent. In the chapel of Notre Dame de la Compassion, 4th on l., is a Flemish altarpiece elaborately carved. The seat of the royal family (1684), and the rails of the choir, are good specimens of the 18th cent. The numerous monuments which once filled this ch. have nearly all been destroyed and removed: those of two of the Aligre family still exist in the ch. of St. Landry. In vaults made 1747 are quantities of bones regularly arranged in chapels. Until 1856 this ch. was almost entirely surrounded by houses. The handsome octangular bell-tower adjoining it on the N. is modern, and added to fill up the space between the ch. and the handsome building N. of it, in the style of the Renaissance, the Mairie of the 4th Arrondissement.

Germain-en-Laye, St., a town and deserted royal residence, 15 m. from Paris.

Railway: Terminus, 124, Rue St. Lazare (the same as the Havre Rly). The last mile of the railway, after crossing the Seine at Le Pecq, by 2 bridges, is up a steep incline, on a viaduct of 4 arches, and leads through a double tunnel under the Terrasse and Parterre, into the town. There is a fair *Café* and restaurant close to the station, which is close to the château and church, and a better one on the terrace, in the Pavillon of Henri IV., where there is also an hotel.

This town has 12,000 Inh., and is visited for its château and forest. There was a castle here from a very remote period, and until Versailles was built it was a favourite residence of the kings of

France—Francis I., Henri II., and Henri IV.: the present edifice (*Vieux Château*) is principally of brick; it was in great part built by François I., but was abandoned by Louis XIV. because the views from its windows embraced the Church of St. Denis, the burial-place of his race. It was assigned by him to James II. of England as his residence, and here that unfortunate sovereign kept his melancholy and poverty-stricken Court. This celebrated château, after having successively been converted into barracks and a military prison, had been for some years abandoned, when the present Emperor, in imitation of Louis Philippe at Versailles, decided on restoring it and converting it into a museum for Gaulish and Romano-Gaulish antiquities. By a decree dated March 14, 1862, all the Gaulish and Celtic antiquities in the Louvre and other government museums are to be transferred hither, with models of warlike instruments and machines, and the collections of Northern antiquities presented to Napoleon III. by the King of Denmark. It will require some time before it is completed, and the collections arranged; in the mean time it is open every day except on Monday to visitors. Henri IV. built another palace at the end of the terrace, of which nothing now remains but a sort of pavillon occupied by a restaurant, in which it is said Louis XIV. was born. The *Parterre* is a pretty garden, with flower-beds (the roses in the spring and summer are particularly fine and varied), shady walks, &c.: entrance close to the station on l. Adjoining is the **Terrasse*, a magnificent walk or drive $1\frac{1}{2}$ m. (2400 mètres) long, and 115 ft. wide, supported on one side by a wall, shaded on the other by trees, and commanding a very fine view of the plain of Paris. At the back of the *Terrasse* **the forest* extends over 10,000 acres. There are many walks and drives in it, but the trees do not live much beyond 80 or 90 years. The best way of seeing the forest will be to hire a carriage for a drive—2 frs. an hour 1 horse; 2 frs. 50 c. 2 horses. In the first chapel on rt. in the Parish Ch. is a monument to James II. of England, erected by George IV. English Protestant service on Sundays at 11 $\frac{1}{2}$ and 3 $\frac{1}{4}$.

**Germain des Prés, St., C 4.* Rue Bonaparte, about halfway between St. Sulpice and the river. The abbey to which this ch. was attached was founded by King Childebert, A.D. 550, at the suggestion of St. Germanus, in the midst of the meadows (Prés) extending along the l. bank of the Seine. Down to the end of the 17th cent. the meadows extending W. of the abbey along the banks of the Seine, and belonging to it, were the favourite resorts of the monks and of the students of the University, from which they were styled *Le Pré aux Clercs*. Most of the Merovingian monarchs of France

in the 6th and 7th cents. were buried in the ch. of St. Germain; but their tombs were rifled at the Revolution, and a few only of their monuments are now preserved in the ch. of St. Denis. By the piety of royal and noble donors, the Abbey became largely endowed with landed estates, including that extensive area now occupied by the Faubourg St. Germain. The buildings spread so extensively that they became of themselves a little town; the line of its outer ramparts is now nearly marked by the Rues l'Echaudé, St. Benoit, Ste. Marguerite, and St. Jacob. The Rue de l'Abbaye cuts across the site of the Great Cloister. In the 17th cent. the discipline of the order of St. Benedict was reformed, and this Abbey became possessed by the Congregation of St. Maur. One of the results was the series of learned monks of that congregation whose works have enlightened the world. The abbot always enjoyed high privileges, including that of jurisdiction over life and property in a large district. To this end a *Prison* was attached to the Abbey, which in the days of the first Revolution became the scene of the revolting massacre of Sep. 2, 1792, which commenced here. A band of 300 armed assassins was despatched hither by the municipality expressly to clear out the dungeons crowded with prisoners. The prisoners were hurried before a mock tribunal under one Maillard, and without trial or proved offence thrust out to the brutal mob assembled round the doors, to be hewn in pieces by their sabres and bayonets. Billaud-Varennes harangued the assassins, and promised them a louis each for their services out of the funds of the Commune; and Marat followed, chiding them for their slowness at the work. The prison of the Abbaye remained until the improvements of 1854-55, when it was demolished. It stood at the E. extremity of the Rue Ste. Marguerite.

Nothing but the ch. and part of the abbot's house remain of an establishment rendered so celebrated as a seat of learning by the works and names of Mabillon, Montfaucon, Bouquet, Calmet, Felibien, Du Cange, &c.

The *Church* is amongst the oldest in Paris, and the only remaining ecclesiastical edifice in it in the Normano-Romanesque style. The exterior is plain and simple—nearly hidden by the surrounding buildings; indeed, the only view of the E. end is from the abbot's garden, from which the fine pointed arches and flying buttresses of the choir, and the base of the S. tower, are well seen. The existing edifice retains nothing of the original one of Chilbert except some early capitals and shafts of columns built into the choir and apse—indeed, nothing older than the first part of the 12th cent.; the choir and apse dating from the latter half of the 12th; the short Gothic transepts are of the 17th cent.

A square Norman tower with round arches rises at the W. end, in the base of which is the portal. The pointed doorway is of the 12th cent., as are parts of the tower. Over the entrance is a rude bas-relief of the 12 Apostles, but it is hidden by a barbarous porch of the 18th. There were formerly two other towers at the angles of the choir and transepts, which were in great part pulled down in 1822. The interior is 214 ft. long, 69 ft. wide, 62 ft. high. During the Revolution it was turned into a saltpetre manufactory, and so injured that thorough repairs became necessary, which were begun 1820-26, and continued down to 1836; most of the painting and gilding was added between 1852-6. The result is, that much of the nave is modern; the vaulting is of the 17th cent., at which time the transepts were rebuilt. The whole is highly decorated with painting; the roof of the nave and choir spangled with stars on a blue ground; the walls over the arches of the aisles are covered with frescoes by Flandrin, which are much admired, representing subjects from the Old and New Testaments.

The most interesting portion for its architecture is the choir and apse (*ronde pointe*), in which both round and pointed arches occur; many of the marble pillars introduced were derived from the ch. of Chilbert. Some of the old capitals are now in the Hôtel Cluny.

The varied and richly worked imagery of the capitals of the larger columns in the choir and nave, restored and gilt, are worthy of notice: the paintings on gold ground in the choir are by M. H. Flandrin, and are partly allegorical, partly historical—those over the arches of the nave, alternately of subjects from the Old and New Testaments, and the full-length figures of personages of the Old Testament. The glass in the windows of the choir is modern, and not good. In the S. transept are the monuments of Oliver and Louis de Castellan, 1644 and 69; in the chapel of the *Sacre Cœur*, of James Douglas Earl of Angus, killed at Douai, 1645; in that dedicated to St. Michael are the ashes and inscriptions of Descartes, Mabillon, and Montfaucon, who were buried here; and in that of St. Peter and St. Paul (N. choir aisle) those of Boileau. In the ch. dedicated to St. Joseph lies Douglas, 18th Earl of Angus, 1611; and in the N. transept John Casimir V., King of Poland, afterwards abbot of St. Germain, died 1672. Many of the kings of the first race were buried here, amongst others Chilbert, Chilperic, Clotaire, &c.

The stalls in the choir, handsomely carved, are from the designs of M. Flandrin. The pulpit and baptismal font deserve notice, as also on the S. of the nave a statue of the Virgin, given in 1340 by Queen Jeanne d'Evreux to the abbey of St. Denis. The whole ch.

has been recently decorated in a very questionable style of ornamentation, quite out of keeping with the severe and primitive architecture of the edifice.

***Gervais, St.,** E 4, behind the H. de Ville and the Caserne Napoléon. This ch. was finished in 1420, except the façade, which was added by Desbrosses in 1616, and, though inappropriate as a classical front to a Gothic ch., is not devoid of merit; it is in 3 orders, Doric, Ionic, and Corinthian, and, having been recently restored, has a very handsome effect. The interior, in spite of alterations and restorations, is fine, and the details good. The groined vaults of the aisles and chapels are finely carved; the nave, unusually short, of 4 bays; the aisles, out of which open the chapels, narrow, as well as the transepts. Two rows of stalls in the choir have some grotesque carved heads of the 16th cent. The windows of this ch. were formerly filled with some of the best glass by Cousin and Pinaigrier; although it has suffered greatly, it is still the finest in Paris. The best is in the window in the 7th chapel on l., and on the S. side of the choir, representing the Judgment of Solomon, dating from 1531. Some have been repaired, and some are modern. The Lady chapel, dark, is a beautiful work, restored in 1845. Part of the windows in it are attributed to Pinaigrier, but have been largely repaired; the modern portion was made at the glass-works of Choisy.

Many celebrities of the 17th cent. were buried here; amongst others Scarron, the husband of Madame de Maintenon, P. de Champagne the painter, Crebillon, and Ducange; but their tombs have disappeared. That of the Chancellor Letellier, without an inscription, is in a chapel behind the choir.

Glaces, Dépôt des, D 3, Rue St. Denis, 313. Nearly all the large looking-glasses sold at Paris are cast at St. Gobain, in Picardy, and Cirey, near La Fère, polished at Chauny, and silvered at Paris at this Dépôt, which belongs to a company. The process of silvering is readily shown in the morning before 12.

Gobelins, D 6, Rue Mouffetard, 254.

Shown Wednesday and Saturday, 1 to 3; no fee. Three miles from the Louvre.

The celebrated Imperial carpet manufactory, founded by Jean Gobelin, a dyer, on the little stream of the Bièvre in 1450: the present site was purchased by the state in 1662. Another state carpet manufactory, formerly carried on in an old soap manufactory, and thence called La Savonnerie, was transferred to the Gobelins in 1826. The visitor is first conducted through 3 large rooms, where splendid

specimens of the work executed in the last 200 years are exhibited; then through 6 workshops containing 25 looms, where the carpets and tapestries which adorn the palaces, or are presented to foreign princes, are made. The chain or warp, and consequently the work, is vertical; for carpets the workman stands in front of his work, and his pattern is above his head; for tapestry the workman stands at the back of his work, and his pattern is behind him. Mechanical contrivance there is none; the work is done with the needle, and its merit is due to the skill of the workman. There are nearly 40 workmen and several apprentices in this department. Some of the pieces of work require 5 to 10 years' labour, and cost as much as 6000*l.* There is also a dyeing establishment, where all the colours are produced. Lectures on chemistry applied to dyeing are given here by M. Chevreul, the celebrated chemist.

Greek Church, or Russo-Greek Church, A 2, in the Rue de la Croix du Boule, near the Barrière de l'Etoile and the Parc de Monceaux, erected from subscriptions raised in Russia, to the amount of 48,000*l.*, and opened in 1861, is a magnificent edifice for its internal decorations. It has been entirely built from the designs of, and decorated by, Russian artists. Externally it consists of a high pointed hexagonal spire and dome, with 4 at the angles of similar shape, but smaller. The interior, in the form of a Greek cross, consists of 4 semicircular recesses. In the eastern is the principal chapel, as in all Greek churches, separated from the body of the ch. by a richly-decorated gilt screen. The walls throughout are profusely covered with gilding and paintings: on the vault of the dome, Our Saviour, borne by dragons, giving his benediction; on the apse over the principal altar, Christ at the Last Supper; and on the other 3, the Nativity, the Entrance of Christ into Jerusalem, and the Saviour amongst the Disciples; the columns which support the roof being of modern red porphyry having Byzantine gilt capitals. The Byzantine portico or entrance on the side of the Rue de la Croix is handsome. All the inscriptions on the paintings are in Russian characters. Mass on Sundays at 11 o'clock. The church may be visited on Sundays, Tuesdays, and Thursdays, from 3 to 5 P.M.

Grenelle, formerly a suburb of Paris, now part of the 15th municipal Arrondissement. It contains the Ecole Militaire and several hospitals. The most interesting object for the stranger is the *Artesian Well*, at the extremity of the Avenue de Breteuil, behind the Invalides, an open-work iron tower, by which the water is carried to a considerable height, to be from thence distributed over Paris. The depth of this well is 1759 ft. (547 $\frac{3}{8}$ mètres) below the

land-level, 1678 ft. (510½ mètres) below that of the sea, and the quantity of water furnished, which is of good quality for drinking purposes, is about 800 cubic mètres or about as many tons daily, the quantity having notably diminished since the opening of the artesian well at Passy. (See p. 209.) In winter, when the temperature is low, the wells emit volumes of vapour.

Grenelle, St. Germain, Rue de, B and C 4, extending parallel to the Seine, from the Place de la Croix Rouge to the Invalides, contains some of the finest hotels or residences of the aristocratic families.

Grenier de Réserve, or Grenier d'Abondance, E 5. A large range of warehouses 2300 ft. in length, on the Boulevard Bourdon, and alongside the Canal St. Martin. Designed by Napoleon I. to contain corn enough for 3 months' supply of Paris, but not carried above the ground floor. The *bakers* in Paris were limited in number, and their trade placed under strict regulations; each being obliged to keep a certain quantity of flour in the Grenier. This antiquated practice has been done away with.

Grève, Place de. See *Hôtel de Ville*.

Gros Caillon, Pompe à feu du, A 3. Waterworks on the S. bank of the Seine, established in the last. cent.; the supply derived from the river by means of steam-engines.

Hackney Coaches. See *Cabs*.

Halles, Quartier des, between the Rues de Grenelle St. Honoré and St. Denis, was in the 12th cent. an open field. Philip Augustus enclosed it for a market, and transferred to it the old market St. Landré from the Cité. A sort of fair with booths, &c., sprang up here, which in time became arranged in permanent streets of trades, and the booths were converted into houses. The late alterations have destroyed most of these, but the names of the adjoining streets, the Rues de la Toilerie, Triperie, Verrerie, Tonnerie, &c., still remain to indicate the different trades.

Halles (Markets).

Halles Centrales, D 3. An immense and magnificent establishment, adjoining the old *Marché des Innocens*, on which the market people had constructed a set of wretched sheds or huts, which long continued to form the central market of Paris. The municipal body under Louis Philippe commenced buying up houses in order to enlarge the market, and in 1852 the present elegant and commodious Halles were begun from the designs and under the direction of M. Baltard. The eastern division consists of eight large and handsome sheds (*pavillons*), under one immense roof of iron framing and glass covering. These sheds are very lofty, and intersected

by broad cart and carriage ways; one is a fish-market, another a poultry-market, a third for fruit and flowers, and a fourth for butter, cheese, eggs, a fifth for vegetables, two for butcher's meat, &c. Opposite the ch. of St. Eustache is a heavy stone building used for the sale by auction of butcher's meat, but to be removed to make room for the boulevard that is to run between the E. and W. Halles, on the W. side of which are already erected two of the Pavillons of the second division, which will extend to the Halle au Blé. The vast vaults beneath the Halles are well worth a visit (the *gardien* has a box near the S.W. corner of the market, fee 1 fr.). Part of them is occupied as storehouses, and there is a large tank for live fish; from them are to extend underground tramways to the Railway termini, by which the produce may be brought to the market from the country, and the rubbish carried away without encumbering the streets. The united Halles will extend ultimately over nearly 5 acres, or 41,400 square mètres. As in the London markets, the busiest time is the early morning, when the wholesale trade is carried on; but there is always an extensive retail business going on throughout the day. The market-porters (*Forcs de la Halle*) and the market-women (*Dames de la Halle*) once formed a turbulent class of the population, but the visitor will not now meet with the least annoyance from them in his rambles.

Halle au Blé, D 3, Corn-market, in the Rue de Viarmes, near the ch. St. Eustache. Here in the 13th cent. stood the *Hôtel de Nesle*, at one time inhabited by the king of Bohemia. It was afterwards a convent, until Catherine de Medicis built on the site a palace, from the designs of Bullant, called the *Hôtel de Soissons*. This was purchased by the city about the year 1750, and pulled down, with the exception of a fluted Doric column 100 ft. high, erected in 1570, and used for astrological purposes by Catherine de Medicis. It bears the double D with the H of Henri II. This column was purchased by a person named Bachaumont, to save it from destruction, and still remains on the E. of the present building. On the outside was a sun-dial, now nearly effaced. The walls of the present Halle were built in 1762 after the designs of De Mézières. The original roof was of wood, but was burnt in 1802, and the present dome of iron and copper, 125 ft. across, was raised in 1811, and well deserves examination; for the time when it was built it was a marvel, and even in this age of iron roofs would be remarkable. The floor of the building is covered with sacks of grain and flour, the system of selling by samples being not so common in France as in England, and the grain for sale being brought to the market. The granaries above, and the staircases which lead to

them, are worth visiting. The Halle au Blé will form the centre in the western division of the Halles Centrales now in progress.

Halle aux Cuirs, or *Leather-market*, Rue Mauconseil, D 3. **Halle aux Draps** (Cloth-market), near the Marché des Innocens. **Marché aux Veaux** (Calf-market), near the Quai de la Tournelle, D 5. **Halle aux Huitres** (Oyster-market), Rue Montorgueil. The annual sale of oysters exceeds 80,000*l*.

For other markets in Paris, see under the head *Marché*.

Halle aux Vins, E 5. Near the Jardin des Plantes.

Open from 6 A.M. to 6 P.M. Any one can walk round.

This is more a vast collection of bonded warehouses than a market; it was formed under Napoleon I. on the site of the Gardens and Abbey of St. Victor, where Abélard studied, and it was finished under the Restoration. It cost 1,200,000*l*., covers 110 acres, and consists of 8 ranges of low buildings, separated by wide avenues or cartways, and planted around with trees. They are named Champagne, Coté d'Or, &c., from the wine-producing districts of France. The wines are all above ground in 2 tiers of cool and shady stores, of which there are 440, capable of holding about 500,000 barrels. Brandy and other spirits are stored in a fire-proof building. The wines are deposited here in bond, and do not pay octroi duty until they are taken out for consumption. The annual consumption of wine in Paris before its late extension was reckoned to be 35,200,000 gals., or 25 gals. a-head on the whole population. There are other extensive wine-stores at Bercy, on the opposite side of the river, above the Pont d'Austerlitz.

Harpe, Rue de la., D 4. One of the curious but dingy streets of old Paris; in it were many of the old colleges for students. It has almost entirely disappeared to make room for the magnificent Boulevard de Sebastopol, extending from the Seine to the Observatory.

Hautefenille, Rue, D. 5. On the E. side the Ecole de Médecine. An old street, in which six of the *tourelles* or angle towers of ancient Paris may still be seen.

Hippodrome, a Theatre for diurnal equestrian performances, in the Avenue d'Eylau, leading from the Arc de l'Etoile to the Porte de la Muette of the Bois de Boulogne.

Hollande, Hôtel de, E 3, No. 47, Rue vieille du Temple, 16th cent. Good stone carving over the entrance and in the court. It was formerly the residence of the Dutch ambassadors.

Honoré, Rue St., C 3. A long and irregular street extending from the *Marché des Innocens* to the *Rue Royale*, and thence continued under the name of *Rue du Faubourg St. Honoré*; the principal E. and W. artery of Paris before *Rue de Rivoli* was opened. Starting from *Rue Royale*, we have l. the *Madeleine*, rt. *Place de la Concorde*; then rt. ch. of the *Assomption*; l. *Place Vendôme*; farther on l. ch. of *St. Roch*; on the rt. before coming to *Palais Royal* stood the *Hôtel des Quinze Vingts*. We then pass the *Palais Royal* on the l., and the *Louvre buildings* on the rt. l. *Hôtel du Louvre*; and in a small court on the opposite side of the way stood the little ch. of *St. Honoré*, of which no part is now visible; rt. *Prot. ch. of l'Oratoire*. In front of the house No. 3, opposite the *Halles Centrales*, *Henri IV.* was assassinated by *Ravaillac* in 1610. A bust of the king is on the façade.

St. Honoré, Rue du Faubourg. B 2. A long and wide street, extending from the *Rue Royale* to the old *Barrière du Roule*. Starting from the *Rue Royale*, we pass l. the *Hôtel d'Albuféra*, then the magnificent new hotel of *Pereire* the Jew banker, then the *British Embassy*, and the *Hôtel Pontalba* next to it. rt. the *Rue d'Aguesseau*, where the English Episcopal ch. stands. l. the *Elysée Napoléon*. The *Place Beauveau*, with the *Hôtel* and offices of the *Ministre de l'Intérieur*, on rt. Some distance further rt. ch. *St. Philippe du Roule*. l. a *Military Hospital*. Farther on rt. *Hôpital Beaujon*. We then come to the *Boulevards de Haussmann* and de *Monceau*, the exterior boulevard, where the *Barrière du Roule* stood, and beyond this to the *Vieille Route de Neuilly* and *Russo-Greek church* in the *Rue de la Croix* on rt., erected 1861.

Hospices. See *Incurables*, *Bicêtre*, *Salpêtrière*, *Quinze Vingts Enfants Trouvés*.

Hospitals.—These establishments are under the direction of a Council of High Officers, under the designation of the *Direction de l'Assistance publique*. There are 16 hospitals in Paris, containing 7052 beds, and 11 hospices, or establishments for the support of aged, infirm, or insane persons, containing 10,443 inmates; there are also some establishments recently founded by private benefactors, containing about 350 beds. There are for the exclusive use of the hospitals and hospices general bakehouses, cellars, slaughter-houses, and a general pharmacy. Besides the public hospitals there are the military hospitals of *Val de Grace*, of *Gros Caillou*, of the *Recollets*, and of *Vincennes*. In 1858, 11,443, or more than one-third of the total deaths in Paris, took place in the public hospitals. Besides these, in every *arrondissement* there is a dispensary for out-patients under the same Board as the hospitals. The largest

hospital until recently was the *Hôtel Dieu*. The others are *La Charité*, *La Pitié*, *Beaujon*, *St. Eugénie*, in the Faubourg St. Antoine; and *H. Lariboissière*, near the Station du Nord, the two last being the newest and best constructed. *H. St. Louis*, in the Faubourg St. Antoine, for affections of the skin and fever cases; *du Midi* or *de Lourcine*, for venereal diseases; *H. des Enfants Malades*, in the Rue de Sèvres, next the H. Necker, for children, &c. The largest of the asylums for the infirm and aged are the *Salpêtrière* and *Bicêtre*: in each of these is a department for lunatics of both sexes.

HÔTEL. This word, besides meaning an *Inn* in the English sense, is used also to denote a large private dwelling or public building, the equivalent of the Italian *palazzo*. With the exception of the *Hôtel Dieu* and *H. de Ville*, the hotels best worthy of notice will be found under the names of their respective owners.

Hôtel Dieu, D'4. Close to Notre Dame.

Admission by passport any day.

The oldest and until lately largest hospital in Paris; it is said to have existed under Clovis; it was enlarged by Philip Augustus; St. Louis and Henri IV. were great benefactors; but except the chapel there is nothing remaining of their buildings worthy of notice. The *hospital* occupies both sides of the river, and a covered bridge joins the two portions. This and the general arrangement of the hospital are so inconvenient, and the older parts of the building are so unhealthy, that the whole will be removed; already extensive preparations for erecting the new hospital are in progress on the N. W. side of Notre Dame. The chapel, entered from a narrow street between the Rues de la Boucherie and Galande, is remarkable. It was originally dedicated to *St. Julian the Martyr*, and was sacked by the Normans. It was rebuilt in the latter half of the 12th cent., taking the name of *St. Julien le Pauvre*, and attached to the priory of St. Marie de Longpont. The exterior is plain; the interior consists of a small nave and aisles with an apse of very early architecture; the capitals and keystones are admirably carved, and display great variety. Two bays of the nave were cut off in 1685 to make room for the court, and the present W. front was then erected. There is a curious bas-relief of the 14th cent. representing a Calvary; and another to the memory of *Maitre Henri Rousseau*, who died in 1445. The well behind the high altar was celebrated in the middle ages for the miraculous cures effected by its waters.

Hôtel de Ville, D 4. Place de l'Hôtel de Ville, between the Rue de Rivoli and the Seine.

Shown on Thursdays from 12 to 4 by a ticket to be obtained by letter addressed to Monsieur le Préfet du Département de la Seine, Paris, but even without a ticket admission can generally be obtained at the regular hours by a request to the attendant. Entrance by the gate under the equestrian statue of Henri IV.

History.—The building was begun in 1533, but the design was altered by Domenico da Cortona, an Italian architect, and completed by him in 1628. It remained not much altered until 1837, being then not above a quarter of the present building; the old part is now the centre of the façade, towards the Place, and the court behind it. The building not being found large enough, the houses which surrounded it on the N. and E. were pulled down, and the hotel enlarged in 1842 to nearly what we now see; the original style, with some modifications, being carried out: and altogether about 16,000,000 fr. (640,000*l.*) have been spent upon it. Most of the events in the history of Paris are connected with the H. de Ville. Here Louis XIV. was married to Maria Theresa in 1660. Here the daughter of Louis XV. was married to the Duke of Parma in 1759, and the Dauphin in 1765. After the capture of the Bastille (14 July, 1789) the victorious mob established themselves here; and three days afterwards Louis XVI. was forced to show himself at the central window of the great hall with a tricoloured cockade. The Commune (Common Council) of Paris held its bloody meetings in this building. Here it was that Robespierre and his partisans took refuge on the 9th Thermidor (27 July, 1794); and here, when the gendarmes and soldiers entered the building, he was found bleeding and with his jaw dislocated from an unsuccessful attempt to blow out his brains. Here, after the Revolution of 1830, Lafayette, Casimir Perier, and others established themselves to maintain order, and from the central window Lafayette presented Louis Philippe, "the citizen king," to the assembled crowd below. Here the Duke of Orleans was married in 1837. Here it was that the committee of six established themselves in Feb. 1848, and proclaimed the Republic at the instigation of Ledru-Rollin. From the stairs here Lamartine made his celebrated speech declaring that the red flag should not be that of France, and for a long time appeased the mob by daily orations. The state rooms were used as barracks in 1848 and 1849, but not much damage was done. The last public event of importance was the civil marriage of the present Emperor in 1853. One of the reasons for making the Rue de Rivoli is the facility thereby afforded for moving troops down to the H. de Ville in any emergency, and with a similar view a huge barrack has been built by the present Emperor close to the N.E. angle. Since 1849 the building has only been distinguished by the magnificent balls and entertainments which are given there during the winter by

the Prefect of the Seine. Queen Victoria was entertained here on 23 Aug. 1855.

The H. de Ville is the residence of the chief magistrate of the city, anciently called *Prévôt des Marchands* or Mayor, but since 1789 *Préfet de la Seine*. It contains besides the state apartments a suite of rooms for the Prefect facing the river, and offices for upwards of 400 clerks, council-rooms, a library, &c.

This magnificent building forms a quadrangle about 300 ft. long and 250 ft. deep, and has three courts, all in the style of the Renaissance. Round the outside are 94 niches, 40 of which contain statues of French celebrities from the earliest times down to Lafayette; there are said to be 500 in and about the building. The first court, entered by the gateway under the statue of Henri IV., is part of the old edifice, considerably altered and ornamented; it has been covered in, under the Empire, with glass, and decorated with coloured marbles, gilding, a handsome pavement, &c. In the centre is a statue of Louis XIV., by Coysevox, as a Roman warrior in a full-bottomed wig, and another of Charlemagne. The staircase opposite the entrance, built for the reception of Queen Victoria, consists of two branches with fountains beneath, and leads to the state apartments.

There are two suites of state apartments: the first and oldest on the lower floor, and inhabited by the Prefect, are not generally shown; they are in the primitive building, and contain the *Salle du Trône*, 95 ft. long; the chimney-pieces at each end are of the time of Henri IV. This room is magnificently decorated, and is used for state banquets, and will hold 200 guests. On the walls are allegorical paintings intended to represent Paris at different epochs from the 5th cent. Here was the *Cabinet vert*, so called from its green draperies, where Robespierre, Couthon, and St. Just were arrested on the 5th Thermidor, an 5. From its window Louis XVI., in a bonnet rouge, appeared before the mob, and from it Lafayette presented Louis Philippe to the people in 1830. On the landing-place leading to this hall Robespierre and his associates attempted suicide. In the adjoining *Salle du Zodiaque* are wainscotings carved by Jean Goujon. In one of the rooms called *Salle Victoria* are busts of the Queen and Prince Albert, presented by them to the City of Paris after a magnificent ball given in their honour by the City on 25 Aug. 1855.

The rooms which are shown were decorated in the reign of Louis Philippe so as to make them perhaps the most gorgeous apartments in gorgeous Paris, towards which painting, gilding, carving, glass, and velvet have done their utmost. They are entered by a passage from *Escalier A*, in Great Court on rt. The first two rooms offer

nothing very remarkable. In the second are seen the marks of two balls fired in 1848. The third is most splendid, the *Salon des Arcades*, 71 ft. long, and divided into compartments by magnificent gilt arches; the ceilings are covered with modern allegorical paintings of the sciences, and the walls with arabesques. The chandeliers and vases are magnificent. Beyond this is the large naked dining-hall leading to the Salle de Napoléon I., which contains his portrait by *Gerard*, and on the vault a large painting of his apotheosis by *Ingres*. From here opens the *Galerie des Fêtes*, a vast ball-room occupying nearly the whole E. length of the building, having at each extremity ante-rooms called the *Salles des Prévôts*, opening on the grand staircase, in which are relief busts of the *Prévôts des Marchands* or Mayors of Paris, from 1205 to 1705, and forming a kind of cornice. The great gallery is magnificently painted and furnished, surrounded by gilt Corinthian columns, and lighted by chandeliers which contain near 3000 wax-lights. At each extremity are the music galleries. The whole suite is upwards of 1000 yards in length, and is lighted and thrown open to some 7000 guests at the balls given by the prefect. A certain number of tickets for these balls are sent to the different ambassadors, through whom strangers may obtain admission.

There is a library in the building (*Bibliothèque de la Ville de Paris*) (the entrance to it is from the second court, Escalier C, on the fourth floor; it is open from 10 till 3), containing 70,000 vols., particularly rich in histories of French towns and documents relating to Paris. (See *Hôtel de Carnavalet*.)

Hôtel de Ville, Place de l', D 4. The large square in front of the Hôtel de Ville is now so called. There was always a regular open space, in width about one-half of the present space, and extending from the river beyond the centre of the present H. de Ville, and called *Place de Grève* (from the grève or shore on the river's bank). This was the usual place of public executions down to 1830. (See *Concorde, Place de la*.)

"Who has e'er been at Paris must needs know the Grève,
The fatal retreat of the unfortunate brave."

Here in 1495 the constable de St. Pol was executed. Here, besides ordinary criminals, Huguenots and heretics were tortured, hanged, or burnt in the 16th cent. On one of these occasions Catherine de *Medicis*, and her son Charles IX., after a banquet, were spectators from a window of the H. de Ville of the execution of two Huguenot gentlemen. A little more than a year afterwards La Mole and Coconnas, two of the principal agents in the massacre of the St. Bartholomew, appeared in their turn on the scaffold for high treason.

Hither Catherine de Medici and her son came in 1574 to see the torture and death of Montgoméri, for having accidentally slain in a tournament Henri II. her husband. In 1676 the Marchioness de Brinvilliers, the notorious poisoner, was burnt here. Madame de Sévigné, a spectator, describes the scene in one of her letters. Cartouche the robber was broken alive here in 1721; and Damiena, so late as 1757, was put to death under the most protracted tortures (torn asunder by 4 horses), for attempting to assassinate Louis XV. In 1766 Lally Tollendal, the brave antagonist of the English in India, was hurried to execution with a gag on his mouth. After the capture of the Bastille in 1789 two officers were hanged here to lamp-irons (*à la lanterne*) in defiance of the terms of the surrender; these were the first victims of the Revolution. On 25 April 1792 the guillotine was used here for the first time in the execution of a robber. Not many of the victims of the Revolution suffered here, as the guillotine was transferred in 1793 to the Place du Carrousel (see Place de la Concorde). Besides the executions, some of the principal events in the Revolutions of 1830 and 1848 took place here (see Hôtel de Ville). Nothing, however, but the site remains of the old Place de Grève since the demolition of the quaint old houses which formed its N. and W. sides. The new buildings opposite the H. de Ville are public offices subsidiary to the H. de Ville, which, vast as it seems, is not large enough for the bureaux of the municipal body and their clerks.

Ile de la Cité, D 4, an island formed by two arms of the Seine; it was until 1608 divided into two. On one of them stood the principal part of mediæval Paris, and until the late alterations and demolitions it was a mass of dense, narrow streets and lofty houses. The Palais de Justice, the Prefecture de Police, the Tribunal de Commerce, Notre Dame, the Morgue, and the great hospital the Hôtel Dieu are situated upon it; it forms the legal quarter of Paris, all the civil and criminal law courts being in it.

Ile St. Louis, E 4, formerly called Ile aux Vaches, not built upon until the reign of Louis XIII. The principal objects of interest in it are the ch. of St. Louis en l'Ile and the Hôtel Lambert.

Ile Louviers, E 4, once an island used for storing firewood, is now joined to the mainland by filling up a branch of the river, and mostly built upon.

Imprimerie Impériale, E 4. (The Government Printing-office.) In the Rue Vieille du Temple.

For permission to visit it, address Monsieur le Directeur de l'Imprimerie Impériale: it is shown only on Thursday after 2 o'clock P.M.

In the year 1552 Francis I. established in the Louvre a Royal Press, which was in 1792 transferred to the Elysée Bourbon; in 1795 to the H. Penthievre; and in 1809 to the present building, which was formerly the hotel of the Princes of Rohan: it was here that the notorious Cardinal de Rohan lived, who caused so much odium to be cast on Marie Antoinette in the disgraceful affair of the necklace in 1785. This establishment is reckoned one of the most complete in Europe, that of Vienna coming nearest to it. About 1000 persons are employed here, one-third of them women; and everything, from the casting the type to the binding the books, is done in the establishment. There are ten steam-presses, which will throw off from 1000 to 1200 copies per hour, and two steam-engines to drive them; but the English visitor will be astonished to see so many hand-presses still in work; in 1830 the mob broke the machine-presses. The printing of playing-cards is a government monopoly in France, and about 12,000 sets are printed every day; only the court cards are printed here and sold to the cardmakers, who paste them on board and colour them. There are 180 compositors and 130 pressmen, a number not exceeding those employed by Messrs. Clowes in London. A very interesting part of the *Imprimerie Impériale* is the printing of maps, chiefly geological, in different colours; for each colour a separate lithographic stone is necessary; in some instances as many as 50 different colours, and consequently as many different stones and impressions, were necessary. There is a very ingenious apparatus for drying the printed sheets by means of hot air, and a department for making the inking rollers. The bookbinders, men and women, form a large proportion of the people employed. When Pius VII. visited this establishment, the Lord's Prayer in 150 languages was printed and bound into a book during his visit. There is a collection of typographical curiosities, and some splendid specimens of printing. This establishment executes—1. All the government printing; 2. Expensive literary or scientific works; 3. Works in Oriental languages which private printers could not undertake. This establishment is placed under the Minister of Justice. Early on the morning of the 2nd of December, 1852, a company of gendarmes took possession of the building, with orders to fire on any one who attempted to leave or enter; and in the space of 6 hours the proclamation of the Decree of the Dissolution of the Republic was thrown off and distributed throughout Paris, and by post through the departments. The receipts barely cover the expenses.

Incurables, Hospice des Femmes, C 5. In the Rue de Sévres,

on the S. side of the river. An hospital for women; 635 beds. In the chapel are some early paintings and old coloured glass.

Incurables, Hospice des Hommes, E 2. An hospital and abode for old men in the Rue de Sèvres, removed from the suppressed convent of the Recollets in the Faubourg St. Martin, now converted into a military hospital. 500 beds.

Industrie, Palais de l', B 3. In the Champs Elysées, on the l. hand, about $\frac{1}{4}$ m. from the Place de la Concorde. An Exhibition of the Arts and Manufactures of France was established in 1798, and has been repeated every 5 years with occasional intermissions. The number of exhibitors, however, never exceeded 4000, and the building in which the exhibition took place was a temporary construction. The Great English Exhibition of 1851 far eclipsed all the previous Paris exhibitions, and instigated the French to attempt a monster one of the same kind. In 1852, accordingly, designs were formed for the erection of the permanent building of stone and glass which we now see. The exhibition opened on 15 May, 1855, and continued for 5 months, the visitors during which time were estimated at 4,000,000. Besides the present building, an immense rotunda, and a gallery 1300 yards long called *Annexe*, were erected towards the Quai, so that the permanent building formed but a small part of the total, the area of which exceeded that of the Crystal Palace in Hyde Park. The walls of the palais are of stone, so largely supplied with windows as to be more a system of arches than walls. The effect, however, is not as good or impressive in proportion to the size of the building as it might have been. The principal entrance is in the Avenue des Champs Elysées; it is surmounted by a group of statuary representing the Genius of France distributing rewards to Art and Commerce. On the outside are shields bearing the names of French towns, and medallions containing busts of celebrated men; and round the lower frieze the names of men celebrated in all branches of knowledge and of every country.

The interior consists of one large hall 634 ft. long, 158 ft. wide, 115 ft. high, surrounded by side aisles or galleries on iron columns and 100 ft. wide. The roof is of iron and glass and arched, the flat walls at each end being filled with brilliant but badly painted glass. One of these represents France inviting all nations to the exhibition. The design of the other is obscure.

Horticultural and agricultural shows, and exhibitions of the fine arts, &c., are occasionally held in the Palais d'Industrie.

The new *Palais de l'Industrie* for the Great Exhibition of 1867,

but on a much more extensive scale, has been constructed in the Champs de Mars.

Innocens, Fontaine des, D 3. At the S.E. corner of the Halles Centrales. This celebrated fountain was built by Pierre Lescot in 1550, and adorned with statues and bas-reliefs by Jean Goujon. As originally erected it stood at the corner of the Rue aux Fers and had but three sides. In 1785, when the *Marché des Innocens* was established, the fountain was removed to the centre of the open space, and a fourth side added; it was then elevated on a pedestal of three steps. In 1860 it was again displaced about 100 yards to the E. of the former site. The Naiades in low relief, and the River Nymphs on the sides, by Jean Goujon, are beautiful specimens of Renaissance sculpture. The portion round the fountain at the corners of the Rues St. Denis and Aux Fers has been converted into an ornamental garden, in the centre of which the fountain stands.

Innocens, Marché des, D 3, stood on the S. of the new Halles, and covered the space where the fountain and garden now stand and also a certain extent of ground to the W. of it now built over. This was formerly the principal cemetery in Paris. In 1785 it was closed as a burying-place, and the bones were dug up and removed to the catacombs: bones in abundance, however, were found in digging for the recent constructions. The open space thus left was converted into a market, and rows of sheds were built for the convenience of the market-people. These sheds were very wretched and dilapidated hovels, but remained until they were swept away to make room for the now splendid Halles and adjoining houses.

Institut, Palais de l', C 4. A heavy, classical edifice, the façade surmounted by a dome, on the S. bank of the Seine, opposite the Louvre, begun 1662, on the spot near where the celebrated *Tour de Nesle* stood. Cardinal Mazarin by his will directed that a college for 60 gentlemen should be founded, to be called *Collège des Quatre Nations*, as the inmates were to be of four countries, Alsace, Flanders, Pignerol, and Roussillon. At the Revolution it was turned into a prison. In 1795 the *Institut* was lodged in a portion of it, and the rest converted into the *Bibliothèque Mazarine*. The Institut was founded in 1795, and, after many modifications, now consists of 5 separate academies. The members are elected by the existing members, subject to the approval of the emperor: each receives an annual stipend of 1200 francs. The hall in which the public annual sittings of the Institut are held was formerly the ch., and the arrangement is rather singular in consequence. Round it are busts and statues of eminent literary and scientific Frenchmen.

There is a library of 80,000 volumes belonging to the Institut, not public, but strangers can obtain admission on being presented to the Librarian by a member.

The *ordinary weekly meetings* of each of the 5 academies take place in a long hall near the Library.

In another part of the building is the *Bibliothèque Mazarine*, the foundation being the library of the Cardinal, which he bequeathed to the city of Paris. It has since been much enlarged, and is particularly rich in old and curious books and in MSS. from suppressed convents; round the two large halls are busts of great men of ancient and modern times, and in the centre a collection of models of the most remarkable ancient Cyclopean constructions, formed by a late librarian, M. de Petit Radet. The library is open to the public from 10 to 3.

For a description of the Institut see *Societies*.

Institution Impériale des Jeunes Aveugles (*Blind School*), B 5, on the Boulevard des Invalides. Admission every day except Sunday and Thursday, from 10 to 4: apply to M. le Directeur. Founded on a small scale in 1784; removed, and the present building constructed, in 1843. The inmates are taught music, mathematics, weaving, and different trades, and there is a peculiar system of printing and writing for them. The charge is 40*l.* a year, but a large number are wholly or partially supported by the state. There are about 200 of both sexes.

*****Invalides, Hôtel des**, B 4.—On the l. bank of the Seine, from which it is separated by a long esplanade planted with trees, to the W. of the Faubourg St. Germain, stands the *Hôtel des Invalides*, the equivalent of our Greenwich and Chelsea Hospitals.

Hospital shown at any time by one of the Invalides, fee 1 *f.*, and $\frac{1}{2}$ *f.* at dining-hall, kitchen, &c. *Ch. and tomb of Napoleon* on Mond. and Thurs. from 12 to 3.

History.—It was founded by Louis XIV., under the ministry of Louvois, 1670, to secure a comfortable home for aged, wounded, and infirm veterans who had shed their blood or consumed their strength in fighting for their country. The original architect was Libéral Bruant. The façade towards the river, 600 ft. wide, is by him. The insurgent mob of the first French Revolution were supplied with arms by a successful attack on the Hôtel des Invalides. Rolling along up to its gates, they summoned M. de Sombreuil the governor, a man of 80, to open them, who, having no force to resist, yielded. The crowd burst in, and ransacking the arsenal obtained at once 20 pieces of cannon and 28,000 muskets. With arms thus obtained the Bastille was attacked and carried.

In front of the grand court extends a dry ditch, in the rear of which, on a terrace, are ranged a battery of trophy guns, "the cannon of the Invalides," fired, like our Tower and Park guns, on great occasions—victories, birthdays, and other anniversaries. Some of these are Austrian captured at Austerlitz, some Prussian, 2 mortars from Algiers, 2 Dutch pieces from the siege of Antwerp, some Chinese guns, and a German 12-pounder remarkable for its ornaments. A part of the forecourt is laid out in small gardens, which the old men are allowed, as a privilege, to cultivate.

The building occupies an area of 16 acres, and includes about 18 different courts, and can accommodate 5000 invalids or veterans, some of whom will be always found under the principal gate ready to conduct the visitor over the building. In the principal front the governor (usually a Marshal of France) and lieut.-governor have their residences. The entrance in the centre, surmounted by an equestrian statue of Louis XIV., leads into the Great Court, *Cour d'Honneur*, the S. side of which, in the centre, is occupied by the portal of the ch., consisting of a long nave, followed by a circular choir surmounted by the noble dome, 310 ft. above the pavement—the work of *Jules Hardouin Mansard*—erected 1680-1706, but not yet made to open into the older ch. The nave is 220 ft. long and 70 wide. On entering the eye is struck by the flags suspended from the roof. In the days of Napoleon I. 3000 flags taken in battle were hung up here as trophies. These are reported to have been burned by order of Joseph Buonaparte on the eve of the entrance of the Allies into Paris (March 31, 1814). Those now here are chiefly from Africa and Sebastopol. There is one English flag, which, from its excellent state of preservation, cannot have seen much service. The piers bear memorials of the celebrated generals interred here—Jourdan, Moncey, Oudinot, Mortier (slain by Fieschi's infernal machine), and others. In this ch. was held, 1801, the first inauguration of the Legion of Honour in the presence of Napoleon, then First Consul. *Military mass* is celebrated here on Sunday at 11. The ch. is open for ordinary religious service every morning.

The entrance to the portion of the ch. under the dome and tomb of Napoleon is from the Place Vauban by the great gate to the S. of the hotel. It is open to the public on Mondays from 12 to 3, and to strangers with their passports or cards on Thursdays.

Beneath the dome, a circular marble balustrade surrounds a depression 19 ft. deep, in the centre of which stands the sarcophagus of Napoleon I. The effect of this is very good, and that of the entrance to the tomb is exceedingly fine and grand. Two winding marble staircases lead down to the opening of the vault, placed

beneath and behind the high altar, on either side of which stand the sepulchral urns of Marshals Duroc and Bertrand, the emperor's faithful friends, and, as it were, the guardians of his sepulchre. The vault itself is closed by 2 bronze gates, flanked by colossal statues in bronze. Over the entrance is an extract from the will of the emperor.

" Je désire que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple Français que j'ai tant aimé."

A wide corridor, ornamented with 10 marble bas-reliefs by Simart, representing the signing of the Concordat, the establishment of the University, &c., all works of peace, leads to the bottom of the circular crypt. 12 colossal statues by Pradier support the circular balustrade; the pavement surrounding the urn is in mosaic, with festoons of flowers and the names of the great battles in which Napoleon took part. In the centre stands the sepulchral urn of the Great Emperor; it is of a single block of polished red sandstone from Lake Onega in Finland, weighing about 13 tons. On the S. is a sepulchral chapel containing the emperor's sword, insignia, crown, and around on pedestals colours taken in his battles.

In the transepts of the ch. above, are monuments to *Vauban* and *Turenne*, and in one of the 4 chapels which surround it the remains of Jerome, the first Napoleon's youngest brother, are buried. Over the entrance to Napoleon's tomb is the high altar dedicated to St. Louis, with a rich canopy, supported by 4 torse columns, in black and white (nero-antico) marble; the 4 chapels on either side of the sepulchral vault, except that containing King Jerome's tomb, are still in an undecorated state.

In 1840 the French Government, under Louis Philippe, conceived the idea of removing the remains of Napoleon from St. Helena to Paris. Consent was readily obtained from the English Government; they were disinterred and brought to Havre in a French frigate commanded by the Prince de Joinville; thence up the Seine to Neuilly, and finally carried in procession, on 15 Dec. 1840, through the Arc de l'Etoile, and deposited in this chapel. They have never been placed in the magnificent tomb prepared by Louis Philippe; the imperial ashes are to be removed to the ch. of St. Denis, which the reigning sovereign intends to make the burial-place of the Napoleonic dynasty.

In the *Library* of 17,000 volumes, given by Napoleon, is preserved the cannon-ball which killed Marshal Turenne.

Models of French Fortresses (Plans Reliefs des Forteresses de France).—In 2 long galleries in the garret story, on the W. side of the Cour d'Honneur, are 40 or 50 models, very interesting to professional travellers. Among them, Brest, Strasbourg, Cherbourg with its

celebrated breakwater or Digue, Perpignan, Grenoble, Bayonne, Toulouse, Dunkirk, Belleisle, Besançon, Mont St. Michel, &c. &c. *Admission*—only between May 15 and June 15—by letter to M. le Président des Fortifications au Ministère de la Guerre.

The *dormitories*, of which there are 8, each named after a French hero, are on the 1st and 2nd floors. The *dining-rooms* (*refectoirs*), of which there are 4, are decorated with allegorical pictures. In the *kitchens* (*cuisines*) are caldrons capable of cooking 1200 lbs. of meat. 4 o'clock is the hour of dinner : "as the clock strikes a drum rolls, a general restless movement takes place in the crowd ; in all directions is heard the stumping of wooden legs."

The number of pensioners at present exceeds 3000, but the building is capable of holding 5000. They wear a blue uniform and a cocked-hat. They have each a small allowance in money, besides food and lodging, varying with their rank—a private 24 frs. per annum, and the governor 40,000 frs. a year. The W. portion of the H. des Invalides is about to be converted into a barrack, by sending to their homes a certain number of its occupants on the plan adopted at Greenwich.

Irlandais, Collège des, D 5, Rue des Irlandais, near the Place de l'Estrapade, in the Faubourg St. Jacques. An establishment for the education of Irish Roman Catholic priests. There are generally about 100 students. The building, erected at the end of the last centy., is handsome.

Jacobins. A convent of Dominican friars known by this name stood on the site of the present Marché St. Honoré. In 1789 a club or debating society was formed in one of the halls, taking the name of the convent, and soon became celebrated for the violence of its proceedings. The hall not being large enough for the numbers who resorted to it, the church was fitted up as an amphitheatre, the president and secretaries seated in the centre. Mirabeau was one of the principal speakers, and at first the brothers Lameths were amongst its leaders ; but the ascendancy of Robespierre after a time drove all moderate men to the rival club of the Feuillants. After the massacre of 10th August, 1792, the Jacobin club became of greater importance, and had affiliated societies in every part of France. Whilst Danton, Robespierre, and Marat harangued to crowds within, the streets were filled with lines of carriages and of people unable to obtain admission. The death of the king, and other violent measures, were usually debated upon and decided in this club, and then forced upon the legislature ; the club during this sanguinary period was equal in influence with the Legislative Assembly. In 1793 it was "épuré" on the motion of

Robespierre by the exclusion of all nobles, bankers, priests, and foreigners. On his fall it was temporarily closed, but was soon reopened, and remained the refuge of those of the fallen party who survived. In 1794 the club espoused the cause of the monster Carrier, who was one of its members, and thereby roused the indignation of the populace; and on 11th Nov. 1794 it was finally closed by its own members. A large fraction, however, established themselves afresh in the archbishop's palace, and then in the Louvre, and continued to meet until finally put down by General Bonaparte after the 18 Brumaire.

***Jacques la Boucherie, St., D 3, in the Rue de Rivoli.** This ch. was a very curious example of every style from the 13th to the 16th cent.; but, with the exception of its bell-tower which we now see, was pulled down in 1797; some of the tombs and architectural fragments are now in the garden at the Hôtel Cluny. The tower was begun in 1508 and finished in 1522, and has been always considered one of the exquisite specimens of its style. Nevertheless for many years only the upper part of it could be seen above the roofs of the houses which were built against it, and what could be seen was in a sad state of dilapidation. The lower part had been used for a leather store, and the upper as a shot-tower, &c. In 1836 the municipality of Paris purchased it for 10,000*l*. It still, however, remained surrounded by houses and a market for cast-off clothes, until the municipality under the present Emperor, in extending the Rue de Rivoli, cleared them away, levelled the ground, and planted the present handsome garden where the densest and dirtiest part of Paris used to stand. It now forms one of the most beautiful mediæval monuments in Paris. The tower has been completely restored at an expense of some £40,000; a statue of St. James has been placed on the summit, and three statues of animals, copies of those which stood originally there. In the vaulted space at the base is a statue of Pascal, who used this tower for his experiments on atmospheric pressure. The height is 171 ft. from the ground to the platform. A winding staircase in good repair (admission 10 c.) leads to the summit, from which one of the best views of Paris is obtained. The effect of the old streets of Paris, twisting about among the houses like cracks in a dried clayey soil, is very remarkable as seen from this elevation.

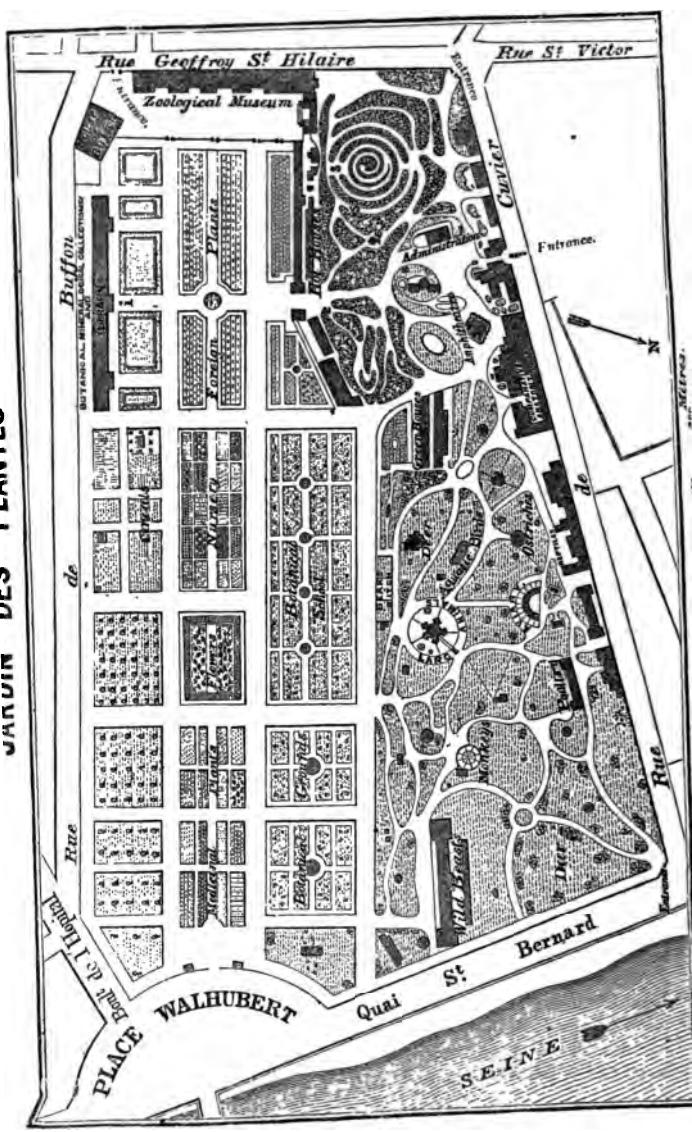
Jacques, St., du Haut Pas, D 5. A large parish ch. in the Rue du Faubourg St. Jacques on the S. side of the river (b. 1630-1684), Italian in style and decorated with numerous pictures, &c., none of *them remarkable*.

****Jardin des Plantes, E 5. On the S. of the river and E. of Paris.**

Open every day. Wild beasts fed about 3: to see this and the inside of the reptile and monkey-houses, apply at the Administration near the entrance, on the side of the Rue Cuvier, No. 57. To see the hot-houses, *by letter*, to Professor Decaisne, Jardin des Plantes. The Museums are open to all comers on Sunday from 1 to 5, and Tuesday and Friday from 2 to 5; until 4 in winter; with passports, Tuesday, Thursday, and Saturday, 11 to 2. Omnibuses from the Place du Palais Royal along the Rue de Rivoli and the Quays to the Rue Cuvier, and from the Madeleine along the Boulevards to the Pont d'Austerlitz. Two miles from the Louvre.

This establishment combines large botanical and zoological gardens, connected with which are most interesting collections of natural history in every department, and comparative anatomy. The botanical garden is not to be compared to that at Kew either in arrangement, number, or luxuriant growth of the plants; and the zoological one is far surpassed by that in the Regent's Park. The botanical part was begun in 1626 by Louis XIII., and opened in 1650; it was called Jardin du Roi until the Revolution and during the Restoration. Up to 1715 it prospered, but then was neglected until Buffon was appointed Intendant; under him both the gardens and the collections were largely increased. In 1794 the royal menageries of Versailles and Raincy were transferred to it. Large additions were made between 1808 and 1830. Of late years the collection of living animals has been rather stationary; indeed the same may be said of the whole establishment since the death of Cuvier in 1832. The principal entrance is from the Place Wallhubert, opposite the Pont d'Austerlitz; the large building seen at the opposite extremity of the garden is the Zoological Museum, the broad intervening space is the Botanical Garden. Down the centre are—first, *culinary and medicinal plants* (*Plantes Officinales*); then *flowers* (*Fleurs*); and farther on, *naturalized plants* (*Plantes étrangères*); on the l., along the Rue Buffon, are *shrubberies* (*Bosquets*), and a collection of *cereal plants* (*Céréales*), near which is (open only in the summer) a tolerable café-restaurant. On the rt. is the *Botanical garden* (*Ecole de Botanique*), properly so called, in which the plants are arranged for study, according to the natural or Jussiean system. The long avenue of limes on the rt. was planted by Buffon, and separates the botanical from the zoological portion. Following this the visitor will come to one of the most popular parts of the exhibition—the bears' pits. Bears had been kept in this manner time out of mind at Berne; and Martin, a celebrated animal, was brought from there to Paris, where he became an immense favourite; hence all his successors have borne his name amongst the lower orders. Continuing our walk, we reach the conservatories and hothouses, very inferior in size and contents to those at Kew. Beyond these are two mounds, on one of which are planted various species of

JARDIN DES PLANTES



coniferous trees; the other, called the *Labyrinthe*, is ingeniously laid out in complicated winding paths, all leading to the summit, from which there is a very fine view, and where a kind of bronze temple or pavilion has been erected. On the ascent is a pillar to the memory of *Daubenton* the naturalist, and the first *cedar* of Lebanon that was planted in France. It was given to B. de Jussieu by the English botanist Collinson in 1734. Descending from this mound and returning towards the long avenue, but keeping to the left, we come to the *Menagerie*, or *Zoological Garden*, which has been much enlarged and improved of late, under Professor Milne Edwards's direction. The animals best worth notice are the *yaks*, a species of ox, from Tibet, which is easily acclimatised. There are several elephants, both African and Indian, hippopotami, rhinoceros, ostriches, and numerous lions, tigers, and other carnivorous animals, and a separate house for snakes, crocodiles, and other reptiles. The collection of live reptiles is extensive. The monkey-house, one of the attractive sights in the garden, consists of an immense circular cage, where the animals, being at full liberty to perform their gambols, are seen to more advantage; surrounding it are dens for the animals to retire into, and behind in the corridors, to which visitors with an order are admitted, are numbers of the more delicate species of monkeys from Tropical America, opossums, coatis, &c.

Round the gardens are—1. The *Zoological Museum* (*Galerie de Zoologie*), a vast collection of stuffed birds, beasts, fishes, snakes, reptiles, insects, &c., inferior, however, to that in the British Museum as to arrangement. 2. *Geological and Mineralogical Museum*, in a large modern building near the latter on the S. side of the garden. The walls of some of the halls are adorned with paintings of icebergs, waterfalls, volcanoes, &c.; the great or central hall contains the Mineralogical, Geological, and Palæontological collections, &c., admirably classed and arranged; the collection in the vestibule or ante-room of the great hall will interest the mineralogist, as having been that of the celebrated Haüy, the founder of Crystallography and Scientific Mineralogy; the collection of fossil animals is particularly worthy of notice; it was formed by Cuvier, but has been sadly mutilated and neglected by his successors. There is a good skeleton of the fossil armadillo or glyptodon. In the mineralogical department the series of meteorites or stones fallen from the skies is very extensive. In this room are statues of Cuvier, the founder of Palæontology, by David, and of Haüy, the great mineralogist. 3. *Botanical Museum* (*Galerie de Botanique*), in the l. hand part of the same building, consists of a collection of woods and other vegetable products, a large one of fossil plants, and in the floor above one of the most ex-

tensive herbariums in the world. 4. *Library*, in the opposite extremity of this same building, contains about 70,000 volumes connected with natural history, and a splendid collection of coloured drawings of plants and animals, &c., by the first artists of the day. 5. *Museum of Comparative Anatomy* (*Galerie d'Anatomie Comparée*), on the N. side of the garden, near the Amphitheatre, first formed and arranged by Cuvier, and the largest in Europe, though that of the College of Surgeons in London is better arranged, and especially more available for the student, thanks to Professor Owen's earlier labours. The rooms on the ground floor contain skeletons of whales and of the larger quadrupeds; and the upper floor, consisting of several apartments, skeletons of the smaller quadrupeds, birds, reptiles, and fishes. These rooms contain nothing repulsive or objectionable for ladies. A hall on the ground floor is set apart for human skeletons of the different races: the most remarkable are those of the dwarf Bébé, of the Hottentot Venus, of the Mussulman fanatic who assassinated Gen. Kleber in Egypt; and in the corresponding one on the floor above a collection of skulls of quadrupeds, birds, and reptiles, &c.; in other rooms are skeletons of the smaller animals, and preparations to show the growth of teeth, or dentition; and a vast series of others of comparative anatomy in spirits of wine, models in wax, &c. At the end of this is the Phrenological collection, formed by Gall, consisting of casts of the heads of men of eminence and genius, and of notorious criminals, skulls, busts, &c. From here we enter into the *Ethnological collection*, a comparatively modern creation, which fills a series of rooms that surround the court, the object being the history of the different races of mankind: in it are preserved an extensive series of casts of the heads of different races, their skulls, &c., made during the several scientific expeditions sent out of late years by France; as a whole this part of the Museum is unique as illustrative of the races of man, from every country, and in all their varieties.

Attached to the zoological, mineralogical, and anatomical collections are laboratories and lecture-rooms. To the chemical chair are attached extensive laboratories, to which young men are admitted almost gratuitously to perform manipulations, a most useful and liberal innovation here. In the summer season some 1500 students attend the different lectures, which are wholly gratuitous. The most eminent naturalists in France have always been attached to this institution. There are 15 lecturers, amongst whom Milne-Edwards, Flourens, Darchiac, Chevreuil, Quatrefages, Decaisne, Brongniart, Becquerel, Fremy, Daubree, are at the present day the most celebrated.

 *Veugles.* See *Institution*.

Justice, Palais de. See *Palais*.

Kings of France, Table of. See *History of Paris*, p. 44.

Lafitte, Rue, C and D 2, out of the N. side of the Boulevards des Italiens. Inhabited by some of the richest bankers. The two hôtels of *Baron James Rothschild* in this street are amongst the handsomest private residences in Paris. This street, formerly called the Rue d'Artois, in honour of Charles X., derives its present name from M. Jacques Lafitte, once a celebrated banker and political character, who resided in the hôtel which forms the corner of this and the Rue de Provence, on the left.

Lafayette, Place, D 2. Remarkable for a sanguinary struggle between the insurgents and the Garde Mobile in June, 1848; in it stands the handsome church of St. Vincent de Paul. The Rue Lafayette, which extends from here to the new Opera House, is one of the finest thoroughfares in Paris.

Lariboisière, Hôpital, D 1, near the Railway Station du Nord. A hospital, half for men, half for women, the latest and best constructed in Paris. Begun in 1846, and after several changes called by its present name, on account of a legacy of £116,000 from the Countess of Lariboisière, to whom a handsome monument has been erected in the chapel. This hospital can receive upwards of 600 patients.

Lambert, Hôtel, E 4, on the Ile St. Louis, a handsome specimen of the style of architecture under Louis XIV. The carved work of the gateway, &c., and ceilings painted by Lebrun, still remain. Voltaire lived in it, and Napoleon had one of his last conferences here in 1815. The hotel was purchased and restored by the late Prince Adam Czartoryski, who resided here for many years.

Laurent, St., E 2, in the Boulevard de Sebastopol, near the Strasbourg Railway Station. A ch. with nothing very remarkable; the nave and transept are in the pointed Gothic of the 16th cent.; the choir and steeple of the 15th. The W. front is Italian and very poor, erected in 1622. In the tower is a statue of St. John, of the 15th cent. The ornamentation of the niche is curious. In the interior the keystones of the nave and transepts are handsomely carved; but the choir especially was much injured by the restoration in the 16th cent. by the architect Lepautre. The windows, of coloured glass, are by M. Galimard (1817).

Lazare, St., E 2, also near the Strasbourg Station, formerly a celebrated convent, now a house of detention and prison for women.

The bodies of the kings were deposited in the ch. here on their way to their last resting-place at St. Denis.

Latin, Quartier or Pays. A large district on the S. of the Seine, extending from the river to the Observatory, and so called from having been for many centuries the site of the principal schools and colleges, the abode of the numerous students of Paris. The first who read lectures at Paris was Remigius of Auxerre, about the year 900. For the next two centuries the succession of professors is obscure, but about 1100 William of Champeaux was teaching with success until he was eclipsed by his celebrated pupil and rival Peter Abélard. In 1169 there existed a regular University composed of four faculties—arts, theology, law, and medicine; and in 1199 the first charter was granted to the University by Philip Augustus. By this time the number of students was very great, and they established themselves on the slopes of what was then called the Montagne de Ste. Geneviève. Bishops, abbots, and laymen founded educational establishments, remains of which still exist. The hill-side was almost covered with colleges, which filled whole streets, extending from the Collège des Bernardins to Mont Parnasse. The Rue du Fouarre consisted entirely of colleges and schools; and here, in the latter half of the 13th cent., Dante, seated on straw, listened to the lectures of the schoolman Séguier delivered in the open air. The University of Paris was especially celebrated for its scholastic learning; and, in 1453, is said to have numbered as many as 12,000 students at one time. It had obtained exclusive cognizance of all civil or criminal suits affecting its members, and this privilege gave rise to many contentions between the University and the municipal authorities (see *Pré aux Clercs*). Though the colleges are now converted into private houses or into Public Schools, the Pays Latin is still inhabited by many thousand students in letters, science, law, and medicine, leading a life of gaiety and freedom from restraint, which is hardly to be understood by an Englishman. They and their associates, male and female, form the staple of a large portion of the well-known novels of Paul de Koch.

Légion d'Honneur, Palais de la, C 3, on the Quai d'Orsay, opposite the Tuileries, built in 1786, by an architect named Rousseau, for the Prince de Salm. The entrance from the Rue de Lille. The prince was beheaded in 1792, and the palace disposed of by lottery; it then became the property of a man who called himself the Marquis de Boisregard, and gave splendid entertainments, until he was found to be a swindler and a runaway convict. In 1803 it was made over to the Chancellor of the *Legion of Honour*,

for his residence and offices. This Institution was created by Napoleon in 1801 to reward and distinguish merit, military and civil. It was remodelled in 1852, and consists of a chancellor, 80 grand crosses, 250 grand officers, 1200 commanders, 5000 officers, and about 50,000 chevaliers. Each chevalier, if in the army or navy, receives annually 10*l.*, the officers 20*l.*, the commanders 40*l.*, the great officers 80*l.*, and the grand crosses 120*l.* The income of the Order is about 280,000*l.* The chevaliers wear a red ribbon in the button-hole of the coat, with a silver cross attached; the officers, a red rosette with a gold cross; commanders, a cross suspended by a wide red ribbon round the neck; and the higher dignitaries, grand officers, and grands croix, stars on the right or left breast. The great majority of the members of the Legion of Honour are in the military service of the country, but men of eminence in every department are admitted. Notwithstanding the great number of the members who belong to the Legion of Honour, the distinction is highly esteemed by all classes in France and on the Continent; persons wearing the cross (not the ribbon) are saluted by the sentinels on guard as they pass before them. The chancellor decides all questions relative to foreign orders or decorations to be worn in France, &c. There is an establishment at St. Denis for the education of the daughters of necessitous members of the Order, and another at Ecouen.

Leu, St.—St. Gilles, D 3. A ch. on the new Boulevard de Sébastopol. The nave is supposed to be of the 14th cent.; but so many alterations have been made that not much of the original is left. Here is preserved a portrait of St. Francis de Sales, by Philippe de Champagne, said to have been taken on his death-bed. The front was rebuilt in 1727 and the apse in 1611. The E. end, as it stood originally, having projected into the new boulevard, was cut off, and the present apse erected; indeed the ch. was almost rebuilt at the same time.

Libraries. See *Bibliothèques* and *Reading Room*.

Longchamps. See *Champs Elysées* and *Bois de Boulogne*.

Louis, St., Hospital, E 2, entrance from the Rue Bichat, in the Quarter of the Marais, and beyond the Canal St. Martin. It contains upwards of 850 beds, chiefly for diseases of the skin. The turrets around bear the names of celebrated medical men who have been attached to it, such as Alibert, Richeraud, &c. The building was founded 1601, and covers a considerable space of ground.

Louvois, Place, C 3, in Rue Richelieu. The site of the old French opera-house, which was pulled down after the assassination there of the Duke de Berri by Louvel in 1820. The intention was to erect an expiatory monument on the site; but objections were raised to this plan, and in 1835 the square was planted and laid out as we now see it, and a handsome fountain erected in the centre, from the designs of Visconti.

*****Louvre Palace, C and D 3.** A grand pile of buildings, enclosing a large square court, on the right bank of the Seine, between it and the Rue de Rivoli, facing on the E. the ch. of St. Germain l'Auxerrois, and on the W. the Tuileries; not to be confounded with the Louvre Gallery, which connects it with the Palace of the Tuileries on the side towards the river.

History and Architecture.—Philippe Augustus about the year 1200 converted a hunting-seat of the early French kings on this spot into a feudal fortress, with a donjon (Grosse Tour du Louvre) in the centre, and surrounded by a deep moat or ditch. Some idea may be formed of its appearance from the existing conical capped towers of the Conciergerie and Palais de Justice, on the opposite bank of the river. The oldest part of the existing building is the S. end of the W. side, designed by Pierre Lescot for Francis I., who pulled down the old fortress to substitute in its place a palace in the then so-called Italian style. His successors in turn added to it; Henri II. and Catherine de Medicis by finishing the W. side of the Court, known as Vieux Louvre, and commencing the S. wing, stretching along the Seine. In this portion was celebrated, 1572, the marriage of Margaret de Valois with the King of Navarre (afterwards Henri IV.), in the presence of most of the chiefs of the Huguenots, only 5 days before the massacre of St. Bartholomew, when they were fired on from a window of this very palace by the infamous Charles IX. The window was in a part of the building pulled down by Louis XIII. Henri IV. began the long gallery to connect the Louvre with the Tuileries, and completed it so far as to be able to walk through it before his death. After his assassination by Ravallac, his body was laid out in state in one of the apartments of the Vieux Louvre. Under Louis XIV., at the suggestion of Colbert, Bernini was brought from Italy to complete the palace; but his designs were superseded by those of *Claude Perrault*, a native architect, originally a physician, who commenced, 1666, the E. front, the well-known and magnificent **Colonnade* of 28 twin Corinthian columns over the grand gateway towards the ch. of St. Germain Auxerrois. The S. or river front, also by Perrault, displays 40 half or imbedded *Corinthian columns*. He left behind him designs for 3 sides of the

great court. The N. front had been begun by Lemercier some years earlier; the want of money, and the predilection of Louis XIV. for Versailles, caused the Louvre to remain unfinished; a large part of it even stood unroofed down to the time of Napoleon I., who conceived in 1796 the idea of converting the palace into a national museum, in which he collected not only all the art treasures of France, but combined with them the spoils of the principal galleries of Europe, the trophies of his early victorious campaigns. He repaired what had fallen into decay, and finished the general plan, in completing the long Picture Gallery connecting the Louvre with the Tuileries.

The Louvre was assaulted by the mob on the side towards St. Germain l'Auxerrois during the 3 days of the July Revolution in 1830, and was bravely but ineffectually defended by the Swiss Guards, who were called away at an important moment by order of Marshal Marmont. The assailants who fell in the assault were at first buried in the space now enclosed as a garden, fronting the Colonnade of Perrault, but their remains were afterwards removed to vaults beneath the Column on the Place de la Bastille. The spot was subsequently converted into a garden by Louis Philippe.

The Louvre was comparatively neglected both under the Restoration and by Louis Philippe. The fronts towards the great Court have been repaired and restored by Napoleon III., who also caused the small but gay and cheerful gardens which now enliven it to be laid out. He cleared away the houses which surrounded the Palace on the side where the Rue de Rivoli now runs. The space between the Palace and St. Germain l'Auxerrois was already partially opened, but it has been much extended by the present Emperor, who has also restored the river front both of the Palace and the Gallery. He has also made immense alterations between the Louvre and the Tuileries; at present (Jan. 1866) the portion of the great gallery adjoining the Tuileries Palace has been rebuilt. See *Carrousel*. The garden on the river side, called Jardin de l'Infante, from a Spanish princess who came to marry Louis XV., was first laid out in 1720, but has been completely altered of late years.

- The **Musée du Louvre** and its Collections; or, **Musées Impériaux**.

Admittance daily except Monday (which is reserved for cleaning) from 10 to 4; Sunday is a public day for all classes; on other days it is only necessary to show a pass-port or stamped card, and this is now seldom asked for; for copyists and artists generally from 9 to 4 in winter, and from 8 to 6 in the summer months.

This enormous collection of works of art occupies nearly the whole of the buildings forming the Louvre Palace and the Louvre Gallery. As a whole it is perhaps the finest, and as regards num-

bers the largest in Europe, although it must yield in Italian art to those of the Vatican and Florence; in Dutch to those of the Hague, Amsterdam, and Antwerp; in Roman antiquities to the Museums of the Capitol and Vatican at Rome and to that of Naples; and in Greek sculpture to the British Museum. Most of the objects are set out and exhibited to the best advantage in splendid rooms. Besides the objects we now see, the galleries were filled by Napoleon I. with the choicest pictures, statues, and works of art obtained from Italy and Spain by treaty or conquest. When the allied armies occupied Paris in 1814, most of the treasures thus obtained were restored to their rightful owners, although this act of restitution has been denounced by French writers with indignation as an act of plunder and injustice. The only important addition made under the Restoration or Louis Philippe was the *Standish* collection of Spanish painters, the private property of Louis Philippe, now removed. Under the present Emperor the whole has been rearranged, and excellent catalogues published for the use of the public, whilst very great additions have been made in every department, especially in the Egyptian, Assyrian, and Etruscan,—among the latest being the magnificent collections of the Marquis Campana, of Rome, purchased by the government in 1861 for nearly 200,000*l.* sterling, and which form the most important portion of the Musée Napoléon III.

The collections consist of—

- A. Picture Galleries (*Musée de Peinture*).
- B. Original Drawings and Sketches by the great Masters (*Musée des Dessins*).
- C. Musée Napoléon III.
- D. Ancient Sculptures of the Greek and Roman periods (*Musée des Marbres Antiques*).
- E. Ancient Bronzes (*Bronzes Antiques*).
- F. Assyrian (Nineveh) Collection (*Musée Assyrien*).
- G. Egyptian Collection (*Musée Egyptien*).
- H. Etruscan Collection (*Musée Etrusque*).
- I. Mediæval Sculptures du Moyen Age, and of la Renaissance. (*Sculpture de la Renaissance*).
- J. Modern Sculptures (*Musée de Sculpture Moderne*).
- K. Algerian Collection (*Musée Algérien*).
- L. Naval Museum (*Musée de la Marine*).
- M. Historical Museum (*Musée des Souverains*).
- N. Musée du Moyen Age. Miscellaneous mediæval objects. Sauvageot Collection, Ivories, Majolica, &c.
- O. Ethnological Collection (*Musée Ethnologique*), including Chinese and Indian collections.
- P. American Antiquities (*Musée Américain*).

Excellent separate catalogues of most of these collections are to be purchased in the rooms.

Merely to walk through the rooms at a moderate pace will take a couple of hours; artists and persons interested in the different departments will know how much time will be required, and those who wish to *see* the collections and examine a few of the remarkable objects should not attempt it in one day.

Previous to giving a general view of the contents of the Louvre, we may observe, that on the ground-floors are placed the sculptures of every period and country; on the 1st floor, paintings, original drawings of the older masters, and smaller works of Roman, Greek, Etruscan, and Egyptian art; the Musée Napoleon III., consisting of Roman paintings, terracottas, bronzes, Italo-Greek vases, mediæval Italian paintings; Musée du Moyen Age, ivories, majolica, &c.; and the Musée des Souverains, containing Royal and Imperial relics;—on the upper floor, the Naval, Ethnological, Chinese, and American collections. For those who merely wish to go over rapidly the collections we should recommend the following plan:—Take on the first day the different halls on the ground-floor of the palace, which will embrace the sculptures of every period; on the second day the picture galleries, with the original drawings, the Musée des Souverains, the Sauvageot and mediæval collections of ivories, furniture, majolicas, &c., and the smaller Roman, Greek, and Egyptian antiquities, bronzes, and terracottas, all which are on the first floor; and the Musée Naval, and Ethnographical collections, on the second or uppermost one, in the order described in the following pages. To facilitate their examination, we have annexed ground-plans of the two principal floors, by means of which the visitor will be better able to follow our indications.

The *Sculptures* consist of 5 different collections:—

1. Ancient Roman and Greek Marbles.
2. Egyptian Monuments, Statues, &c.
3. Assyrian, Syrian, &c.
4. Mediæval and Renaissance.
5. Modern, *i. e.* of the 17th, 18th, and 19th centuries.

As already stated, these different collections are placed on the ground-floor, nearly all entered from the great quadrangle of the palace.

1. Museum of Ancient Sculpture (*Musée des Marbres Antiques*).—This collection, which is chiefly of the Roman period, occupies the lower part of the S.W. wing of the Louvre Palace, a part of the ground-floor of the Louvre Gallery, and two large halls opening under the Pavillon Denon out of the Place Napoléon III.

The grand entrance, when the arrangements now in progress are completed, will be from the same Place Napoléon III.; the present temporary one, however, is from the bottom of the stairs leading to the Picture Gallery, under the Pavillon Sully, or Pavillon de l'Horloge. The 1st hall is the *Salle des Caryatides*; this and the adjoining rooms are parts of the palace of Henri II., Henri III., and Charles IX. Here Henri IV. celebrated his nuptials with Margaret of Valois, and here his body was laid after his assassination by Ravalliac. Here the Duke of Guise hanged 4 of the chief Leaguers in 1594, and here *Molière* had his theatre and played (1659). Its present name is derived from the 4 colossal caryatides which support the gallery at the N. end, chefs-d'œuvre of the celebrated Jean Goujon, who was shot here at his work during the Massacre of the St. Bartholomew. The bronze reliefs on the gates beneath are by Riccio, and the great one above a copy of that by Cellini representing Diana. Most of the other decorations of the room are by Jean Goujon, or his school. The principal marbles in this room are—*275. The Borghese Vase. 710. Statue of Jason. 681. The "*Vénus accroupie*," or stooping Venus. 712. Portrait statue of a Roman called Germanicus: it probably belonged to some illustrious personage or divinity, and was subsequently changed by converting the head into the portrait of a now unknown personage; it is one of the most perfect statues known, only two of the fingers being wanting. 134. Cupid, or Bacchus, struggling with a Centaur. 709. Silenus and the infant Bacchus. In the window recesses are several Greek inscriptions; and at the further end, in a larger one than the rest, 461. The celebrated statue of the Hermaphrodite, from the Borghese collection, and on each side two good busts of Homer and Hippocrates. From the Gallery of the Caryatides a door leads into a suite of rooms still older, perhaps of 1380; they were decorated nearly as we now see them for Catherine de Medicis; in the first of which, called the *Salle de Pan*, 592. Statue of Minerva, "*au collier*." From here, continuing to the l., is a continuous gallery, bearing the names of *Salles de Hercule*, *de Téléphe*, *de l'Aruspice*, and *de Psyche*, from the most remarkable works they contain; few of the marbles here are of transcendent merit; the statues, indeed, are generally of very second-rate Roman workmanship. The following are the most worthy of notice :—492. Bas-relief of Venus and Mars. 479. Sepulchral bas-relief of the Vengeance of Medea, in 4 portions. 575. Statues of Esculapius and Telephorus. A large marble sarcophagus with two recumbent figures on the cover, and reliefs of the Combats of the Amazons, of the Roman period, from Salonica. 462. Statue of Diana, called *La Zingarella*, or Gipsy. 450. Group

of Hercules and Telephus. 180 and 379. Statues of Venus Victrix. Several sepulchral reliefs: a larger one, 439, representing the sacrifice of a bull, with the Aruspex; another, 459, Bacchus and Ariadne, discovered a few years ago near Bordeaux. In the *Salle de Psyche* are several statues of Venus. 495. A group of Cupid bending his Bow; and 387. A statue of Psyche. At the extremity of the latter hall is that of the *Venus of Milo*, which contains the celebrated statue of that name, the finest specimen of ancient sculpture in the Parisian collection; it was discovered, in 1820, in the island of Milo. An opening leads from this into a series of halls, parallel to the façade of the palace, towards the river, where are some of the best statues in the Louvre.

Salle de Melpomène. *348. Colossal statue of Melpomene, 13 ft. high. In front of this statue is a good *mosaic*, the central portion, a Victory, alone ancient, the others by Belloni; and on one side the good Hermes bust of Alexander the Great.

Salle de Pallas. 310. The "Pallas of Velletri," a colossal statue of the time of the Antonines, found near Velletri. 306. Statue of Polyhymnia, very good but much restored.

Salle du Gladiateur or du Héros Combattant. *262. The Borghese Gladiator, by the Greek sculptor Agasias; a very fine specimen of Greek art during the Roman period. The small bas-reliefs on the base are by *Bernini*. 282. Venus, found at Arles in 1651; head and neck of exquisite beauty. 281. Wounded Amazon, supposed by some to be a copy of a work by Ctesilaus, a contemporary of Phidias. 290. A small group of a Faun picking a thorn out of a Satyr's foot, upon an altar with good reliefs of Bacchantes. 211. An altar dedicated to Diana. At the extremity of this series of halls is the

Salle du Tibre. 249. The River Tiber, with Romulus and Remus a Roman work of the 2nd centy. The inscriptions behind it are from the ruins of Gabii. 144, 233, 234, 235. Statues of Esculapius, Antinous, and Ceres; and 2 handsome marble Sedixæ, dedicated to Bacchus and Ceres.

Beyond the *Salle du Tibre*, forming the western extremity of the Sculpture Gallery in this direction, and which opens on the grand staircase and former principal entrance to the museum, is the *Rotonde*. From here open a series of halls on the l., under the *Salle d'Apollon* and the Louvre Gallery, which having been for some years in progress of restoration, it is difficult to describe the contents of.

In the first were—19. Apollo Sauroctonos; a copy of the famed statue by Praxiteles. 41. A large bas-relief of a Mithraic Sacrifice.

In the second or *Salle des Saisons*. 46. Venus Genitrix holding

the apple. 65. A small seated statue of Euripides, with a list of his works engraved on the back of the chair; a curious inscription to the Venus Gabina. 756. An ancient Greek lion, discovered at Platea in 1824. 710. A recumbent statue of Bacchus. 79. A bust of the Emperor Papienus. 50. A small Wounded Gladiator.

The halls beyond this, extending under the *Gallerie d'Apollon*, will contain the extensive series of busts and statues of the Roman emperors, &c.: they are now in progress of being rebuilt, the sculptures being temporarily removed to another part of the palace opening out of the *Place Napoléon III.*, under the *Pavillon Denon*, where, in one of the halls, are numerous statues and busts of the Roman Imperial period, and in the other the electrotype fac-similes in copper, and in 6 sections, with the inscription and sculptures on its base, of the column of Trajan at Rome, made from casts executed for Napoleon III. As soon as the halls under the rooms in the old part of the palace have been completed the Imperial Roman statues will be removed into them, and replaced by the bas-reliefs and inscriptions of the *Musée Napoléon III.* chiefly from the *Campana Collection*.

The Greek sculptures, from Asia Minor, are in two halls, at the opposite side of the quadrangle, which we shall describe when going over the Assyrian collections. The ancient Roman sculptures in bronze have been recently removed to a hall on the 1st floor of the palace, formerly the chapel, in the centre of the *Pavillon de l'Horloge*.

2. Egyptian Sculptures.—The larger specimens of Egyptian art are contained in two halls in the eastern wing of the Louvre, the entrance to which is under the gate leading towards the church of *St. Germain l'Auxerrois*; the collection is very rich in the ordinary class of Egyptian sculpture, especially of the kings of the 18th dynasty, and in specimens discovered in the sepulchral pits of Lower Egypt by *M. Mariette*; the latter are at the bottom of the stairs leading to the upper floor of this wing of the palace. The objects most worthy of notice in the grand hall are, A 21. Sphinx of Rhamses II.; A 23. Sphinx of his son Meneptha: both in granite, and of the 18th dynasty, or 15 centuries before Christ. A 16. A sitting statue of Sevekhotep, of the 13th dynasty. A 19. Head of a colossal statue of Amenophis III.; and A 18, its feet. Sarcophagus of Rhamses III., in granite, the cover of which is at Cambridge. A 20. Sitting statue of Rhamses II. (the Great), Memnon, or Sesostris, in black granite. 2 fine sarcophagi, in green basalt and black granite, covered with hieroglyphics: one belonging to Taho, a hierogrammat; the other of a priest: both of the time of

Psammetichus II. (B.C. 660). D 29 and 30, two monolith chapels, in granite, the last of the reigns of Cleopatra and Ptolemy Cæsarion (A.D. 44). D 38. A cast of the Zodiac of Denderah, the original being at the Bibliothèque Impériale. The specimens of sculpture in the two next halls are of a loose spongy limestone, and were found in the sepulchral caverns of the divinity Apis, in Lower Egypt; they consist in a remarkable figure of the Bull Apis, which retains traces of the black colouring; of numerous steles with inscriptions; of some painted statues of a very early period; and of urns in which the entrails of the sacred animal were enclosed. Opening out of this latter hall is the entrance to the

Algerian Museum.—A narrow gallery looking towards the Place de St. Germain l'Auxerrois; it contains inscriptions, sculptures, and mosaics of the Roman period, discovered principally in Algeria, and on the N. coast of Africa, including Egypt; the most worthy of notice being a large mosaic, representing Neptune and Amphitrite, found near Constantina.

3. Assyrian Museum.—The extensive series of this part of the museum are, for the greater part, from Nineveh, and were collected by M. Botta. Although inferior in interest and number to those in the British Museum, they still form a most important collection. They are arranged in a series of rooms, in the same way as the Egyptian sculptures, the entrance being immediately opposite that to the latter. The great hall contains numerous bas-reliefs and human-headed bulls, in the style with which we have been rendered familiar by Mr. Layard's celebrated discoveries. Beyond this is a smaller hall, dedicated to Greek sculpture from Asia Minor; it is called the *Salle du Vase de Pergame*, from the fine vase, with sculptured bas-reliefs, discovered at Pergamus. Round the walls are numerous bas-reliefs from the ruins of the Temple of Artemys Leucophris (Diana) at Magnesia. A door opens on l. into a suite of three halls: in the two first are smaller Nineveh reliefs, and casts from those in the British Museum, objects from Nineveh; and numerous Phœnician sarcophagi; one, in black granite, remarkable for its form and inscription, belonged to Esmunanazar, a king of Saida; the others, in statuary marble, but Egyptian in form, each having a human head on the cover, were discovered at Byblus and Tortosa in Phœnicia. In the third room are numerous specimens of Greek sculpture, chiefly from Asia Minor: several metopes from the Temple of Jupiter Olympius at Elis; amongst others, one of Hercules carrying off the Cretan Bull; a metope from the Parthenon; *some bas-reliefs* from the temple at Assos in Mysia; a fine altar

having reliefs of the 12 gods; a curious bust of Jupiter Trophonius, in admirable preservation if really ancient; a colossal head of a river god from Delos; and several Greek inscriptions. In a small room opening out of this hall stand 2 sepulchral urns of a very unusual form, discovered in what has been called the Tomb of the Kings at Jerusalem; one with an inscription in Hebrew appears to have contained the body of a princess of Sidon of the 3rd centy. of our era; the other had been supposed, without much probability, to have contained the remains of King David. The sculptured ornamentation, in low relief, on it is curious.

4. Museum of Sculpture of the Middle Ages or Renaissance.—

This collection, which is in the wing of the palace towards the river, consists of several monuments, chiefly sepulchral, which have been rescued from churches desecrated during the Revolution; they are arranged in 5 halls, bearing the names of the most remarkable artist of their respective periods. Entering by a passage from the great court, we see arranged, on each side, the oldest sculptures of the collection. 80, 81. Recumbent statues of Pierre d'Evreux and Catherine of Alençon. 82. Of Anne of Burgundy, Duchess of Bedford (ob. 1433), and a rude statue of Childebert. Commencing with the farthest hall on the rt., 1. *Salle de Michel Colombes*. In the centre are the fine recumbent figures, especially that of the female, of Louis Poncher and his wife, the sepulchral monuments of the historian Philippe de Commines and his wife; a bas-relief of St. George and the Dragon, by *Michel Colombes*; and 16, a statue, in alabaster, of Louis XII., by *Demugiano* of Milan. 2. *Salle de Jean de Douai*, called by the Italians *Giovanni da Bologna*. 28, 29. Statues of 2 prisoners, in an unfinished state, by Michael Angelo—they were commenced for the tomb of Julius II. at Rome; 35. the Nymph of Fontainebleau, a large alto-relievo in bronze, by Benvenuto Cellini, from over one of the entrances to the château of Anet; 69. Mercury and Psyche, by *A. de Vries* (1595); an equestrian statue of Roberto Malatesta of Rimini; a bust of Beatrice d'Este, by *Desiderio da Settignano*; a bas-relief of Christ laid in the tomb, attributed to *Daniele di Volterra*; a low relief of the Virgin and Child, by *Mino da Fiesole*. 3. *Salle de Jean Goujon*. In the centre is the celebrated group of Diane de Poitiers, represented as the Hunting Diana, by *Benvenuto Cellini*; several works of *Jean Cousin* and *Germain Pilon*, the sepulchral statues of Anne and Madeleine de Montmorency, by *B. Prieur*, and of René de Birague, by *G. Pilon*; busts of Henry II. and Charles IX.; 4 figures in wood for the Chapel of St. Geneviève by the latter; the tomb of the Connétable A. de Montmorency, by *B. Prieur*; a monument which contained the hearts of Henri II. and his Queen Catherine de Medici, with 3

statues of the Charities, by *G. Pilon*; and a series of fine low reliefs by *Jean Goujon*, representing nymphs, tritons, and nereids, formerly on the Fontaine des Innocens; and 5 of the Deposition and 4 Evangelists, which were executed for the jubé-screen in the ch. of St. Germain Auxerrois. 4. *Salle des Anguier*. Contains the monumental obelisk of Henri de Longueville, celebrated in the Thirty Years' War; statues of Louis XIII. and Anne of Austria, and of Louis XIV. when young, by *S. Guillaing*; of Jacques de Thou, by Anguier; of Orpheus, by *Francheville*; a statue in bronze of Fame, by *Berthelot* (1646); and fragments of the original statue of Henry IV., and the 4 conquered provinces on its pedestal, which stood on the Pont Neuf. In a room opening out of the entrance corridor (on l.) are casts of some celebrated sculptures of the Renaissance—such as the tombs of Charles the Bold and Maria of Burgundy, and of the fine chimney of the Salle de la Châtellanie in the Hôtel de Ville at Bruges.

5. **Museum of Modern Sculpture.**—This collection, which may be considered as a suite of the preceding, is contained in a series of rooms in the W. wing of the palace, the entrance being near the great gateway under the Pavillon de l'Horloge. Here also the different rooms bear the names of distinguished artists. No works of living sculptors are admitted. Commencing in chronological order, we have on l., 1. *La Salle des Coyzevox*, the most remarkable monument in which is the tomb of Cardinal Mazarin, which formerly stood in the chapel of his college, now the Hall of Assembly of the Institute; round the room are busts of Bossuet Richelieu, Ch. Lebrun, and Mignard. 2. Entrance Hall or *Salle du Puget*. Group of Milon of Crotona devoured by the Lion; of Perseus delivering Andromeda; of Alexander and Diogenes, a large bas-relief; casts of the two celebrated caryatides in front of the Hôtel de Ville at Toulon; and colossal groups of Hercules, and of Perseus and Andromeda; a small group of Alexander the Great. 3. *Salle de Coustou*. Statues of Louis XV. and his queen, Marie Lezinska; 4 bronze bas-reliefs which were on the pedestal of the statue of Louis XIV. in the Place des Victoires; several indifferent works by *Allegrein* and other sculptors of the 18th centy.; and a series of prize academie pieces; Cupid, by Bouchardin. 4. *Salle de Houdon*. A bronze statue of Diana; a Bacchante, by *Clodion*; a Psyche, by *Pajou*; a Ganymede, by *Julien*; a group of Cupid and Psyche, by *Delaistre*; good busts of the Abbé Aubert, by *Houdon*; of Buffon, by *Pajou*; a lovely one of Madame du Barry; and a very characteristic one of Jean Jacques Rousseau. 5. The last room is the *Salle de Chaudet*, containing two of the sculptor's best works—Cupid with the Butterfly, and

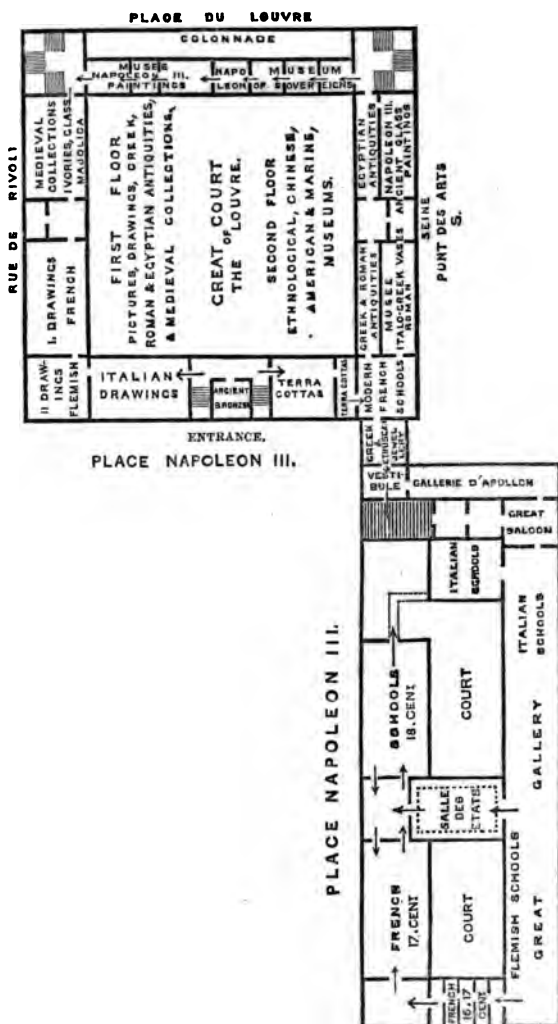
the Shepherd Phorbas with the infant Œdipus. This hall is filled with what may be called the chefs-d'œuvre of the modern French school of sculpture. 339. The group of Daphnis and Chloe, and Immortality, by *Cortot*. 331. Biblis metamorphosed into a Fountain, by *Ch. Dupaty*; statue of the Nymph Salmacis; 327. Aristeus, God of the Gardens; and, 328, of the boy Hyacinthus, by *Bosio*. 349. One of the Sons of Niobe. 348. The Toilette of Atalanta, a statue of Prometheus, and another of Psyche, by *Pradier*. Besides these and other works of recently deceased French artists, there is a colossal bust of the first Napoleon in bronze, by *Bartolini* of Florence, and two lovely groups, 383 and 384, of Cupid and Psyche, by *Canova*; a Neapolitan fishing boy, by *Rude*, &c. &c.

COLLECTIONS ON THE FIRST FLOOR.

The 1st floor is for the present reached by a double staircase on each side of the great gallery of the Pavillon de l'Horloge; that on the rt. is generally the only one open to the public, being from the vestibule that leads to the collections of Ancient Sculpture.

The collections of the upper floors of the Palace consists of—1. **Paintings of the Old Masters.** 2. **Paintings of the more Modern French School.** 3. **Drawings of the Old Masters.** 4. **Ancient Bronzes.** 5. **Ancient Terracottas.** 6. **Smaller Roman, Greek, and Etruscan Objects.** 7. **Smaller Egyptian Objects.** 8. **Mediæval and Renaissance Plate, Jewellery, and Gold Ornaments,** in the Galerie d'Apollon. 9. **Painted Pottery** (Majolica, Palissy, and La Robbia ware), Enamels, Ivories, Wood Sculptures, and the **Musée Sauvageot**. 10. The ancient bronzes, Etruscan antiquities, terracottas, jewellery, forming the **Musée Napoléon III.**, formed chiefly from the contents of the Campana collections, and of sculptures discovered in Crete, Cyprus, and Palestine of late years. 11. **Musée des Souverains.** 12. **Musée de la Marine.** 13. **Musées Ethnographique, Chinois, and 14. Musée Américain.** The four latter on the 2nd floor.

From the mode in which these different collections are located, it will be preferable to describe them in the order most convenient to the visitor who may have little time to give to their examination—that according to their several contents for persons who can devote more time to their study: the place of each will be found easily on the annexed plan. Ascending the stairs, which are of the time of Henry II., on the rt. of the landing-place we enter the large hall called *Salle des Assemblées*. Here have been arranged



numerous terra-cotta statuettes, votive offerings, statues in an archaic style from Ardea, Etruscan cinerary urns, &c., both in alabaster and earthenware, some with curiously painted bas-reliefs from Chiusi and Volterra, tiles used in house decoration, with bas-reliefs, forming part of the Musée Napoléon III. In the centre of the room are several sarcophagi in rude earthenware, chiefly from Toscanella, near Viterbo; the large fluted oil-jars are from Cervetri—the ancient Ceræ. The bronze figure of Victory, at the end of the hall, is a modern fac-simile of that discovered some years ago, in an extraordinary degree of preservation, at Brescia. In the adjoining smaller Salle d'Henri II. have been placed other terracottas, the most remarkable being those discovered at Tarsus in Cilicia, in 1853. From here a door opens into the *Salle des 7 Cheminées*, a very large hall, the walls of which are covered with the chefs-d'œuvre of the modern French school of painting, but of which we shall reserve our notice until we have visited the great gallery. Beyond the *Salle des 7 Cheminées* (on rt.) is a handsome square hall which contains the Etruscan and Roman jewellery of the Musée Napoléon III., which formed the most valuable part of the Campana Museum; and beyond, the grand *Vestibule* or *Rotonde* (here Henry IV. expired), which opens on one side on the great stairs, and on the l., through a pair of beautiful steel doors (temp. Henri II.), into the

Galerie d'Apollon, originally built by Charles IX., destroyed by fire in the reign of Louis XIV., then rebuilt and used as a picture gallery; restored under Louis Philippe, and completed in 1851 by Napoleon III. This magnificent gallery is 185 ft. in length, and 28 ft. 6 in. in breadth, decorated with gilding and painting wherever ornamentation could be introduced, and a series of portraits of celebrated French artists, most of them in Gobelins tapestry. The ceilings were partly painted towards the end of the last century, and partly by modern artists; the central compartment by *E. Delacroix*. From the S. window at the end there is a fine view over the Seine. The whole of the collection of the *Musée des Bijoux*, one of the finest of works of Renaissance plate and ornaments perhaps in existence, has been placed here. The different objects have been most tastefully arranged; the jewellery and precious stones, Cellini work, &c., in a certain number of stands in the centre of the room; the incomparable series of Limoges and other enamels on the sides. In this Salle are several curious reliquaries, croziers, &c., the most remarkable being the Chasse, which contains the relics of S. Potentianus, Archbishop of Sens, of the 7th centy.; and a metal box which enclosed, according to the inscription, an arm of Charlemagne. A door nearly at the end on rt.

leads into ****Salon Carré, in which the finest paintings of the Italian, Flemish, Spanish, and French schools are placed.* Every picture here deserves attention; for the guidance of the ordinary visitor the following are particularly to be noticed:—

Paintings of the Old Masters.—**Correggio* (d. 1534). Antiope asleep, contemplated by Jupiter in the guise of a Satyr; belonged to Charles I. of England. Marriage of St. Catherine of Alexandria with the Infant Jesus.—*P. da Cortona* (d. 1669). Æneas and Dido.—*G. Dow* (d. 1674). 121. La Femme Hydropique (dropsical lady), the masterpiece of the artist; was purchased for 30,000 florins, to be presented to Prince Eugene.—*Van Dyk* (d. 1641). 142. Portrait of Charles I.—**Van Eyck* (d. 1441). 162. The Virgin and Child crowned by an Angel; kneeling in front is the Donator or person for whom the picture was painted.—*Francia* (d. 1517). 318. A male portrait; at one time attributed to Raphael.—*Holbein* (d. 1514). 208. Portrait of Erasmus. 211. Anne of Cleves. Sir Thomas More.—*Luini* (d. 1530). 242. The Daughter of Herodias with the head of John the Baptist.—*Mantegna* (d. 1506). 250. Virgin seated on her Throne (la Vierge de la Victoire).—*Metzu* (d. 1658). An Officer paying his respects to a young lady.—*Perugino* (d. 1524). 442. The Virgin and Child, attended by Sta. Rosalia, St. Catherine, and 2 angels; purchased 1850, from the King of Holland's collection, for 53,000 frs. (upwards of 2000*l.*)—*Seb. del Piombo* (d. 1547). 239. The Salutation of Mary.—*Raphael* (d. 1520). *Virgin with Infant sleeping, and St. John. **377. The large Holy Family, with SS. Elizabeth and Joseph, and John Baptist as a boy; the Infant Jesus is rising from his cradle into the arms of his mother. Painted for Francis I. *375. Virgin and Child, with the little St. John (la Belle Jardinière). 382. St. Michael smiting the Wicked Angels. 376, 380. 2 small paintings of St. George slaying the Dragon.—*Rubens* (d. 1640). 433. Thomyrys, Queen of the Scythians, causing the head of Cyrus to be thrown into a vessel of blood.—*Ribera* (*Spagnoletto*) (d. 1656). 553. Adoration of the Shepherds.—*Ternburg*. 526. An Officer offering gold to a young girl.—*Titian* (d. 1576). *465. The Entombment; the body of the dead Saviour borne to the grave by Joseph of Arimathea, Nicodemus, and another disciple, while St. John supports the Virgin: belonged to Charles I.

* The visitor will remark that each picture bears the name of the artist, and a number corresponding to the catalogues where they are fully described. There are catalogues for each school of paintings, i.e. the Italian and Spanish, the Dutch and German, and the French, which may be purchased at the entrance of this hall. The arrangement is in the alphabetical order of the artists' names. On the walls beneath the paintings are suspended very useful brief catalogues, giving the numbers under which they are described in the catalogue, the subjects, the school to which they belong, and the name of the artist and date.

*476. A Girl at her Toilette; behind her a man holding a circular mirror—called “Titian and his Mistress.”—*Leon. da Vinci* (d. 1519). *484a. Portrait of Mona Lisa, wife of Francesco di Giocondo of Florence, hence called *La Joconde* by the French, described by Vasari. *481. Virgin and Child, with St. Anne, called *La Vierge aux Rochers*.—*Giorgione*. A Concert; from Charles I.’s collection.—***Paul Veronese* (d. 1588). *103. The Marriage in Cana, the largest picture in the Louvre, 32 ft. long by 21 ft. high. Christ and the Virgin appear in the centre of the picture; most of the surrounding figures are said to be portraits,—the bride at the end of the table, Eleanor of Austria; at her side Francis I.; and next to her, in yellow, Q. Mary of England. The Sultan Soliman I. and the Emp. Charles V. (a profile) are introduced; and in the foreground Paul Veronese himself, in white, plays on the violoncello; behind him Tintoret on the same, while Titian is occupied with the bass-viol, and Bassano with the flute. 104. A second large painting, on the wall opposite, of the same subject. —***Murillo* (d. 1682). 546 *bis*. Ascension of the Virgin. The Virgin in glory, surrounded by infant angels standing on the crescent moon, according to the words of Revelations, chap. xii. 5: “And there appeared a great wonder in the heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of 12 stars.” From Marshal Soult’s collection, purchased 1852 for 615,300 frs.=24,600*l.*, the largest sum ever paid for a painting. 546. Another Ascension of the Virgin. — *D. Ghirlandajo*. 204. Sta. Anna and the Virgin. — *Poussin*. 453. A magnificent landscape.—*An. Caracci*. 140. A Dead Christ surrounded by the Marys and St. Francis.—*Guercino*. 55. The Assumption of the Virgin, with Saints below.—*N. Poussin*. 447. His own portrait. The celebrated statue of the Diana Venatrix (*Diane à la Biche*) has been temporarily placed in the centre of this hall.

Leaving this unrivalled room, we enter the *Great Gallery*, until lately 1320 ft. long, and about 42 ft. wide, though varying in breadth. This and the other rooms in the Louvre contain about 560 pictures of the Italian schools, 20 Spanish, 620 German and Flemish, and 660 French; total about 1860. The paintings in the Great Gallery are arranged in schools:—1. Italian and Spanish; 2. German and Flemish. The French have been removed to several halls in the newly erected buildings on the side of the Place Napoléon. In each school the arrangement is generally in chronological order, and the most remarkable will be found in the order in which they are here noticed.

Immediately on entering the Great Gallery a hall opens on the r.

to contain the more important and smaller works of the great Italian masters, many of which have been injured by retouching, in some cases by being almost painted over, and by over-varnishing. The most remarkable are:—*Luini* (died 1530). 240. Holy Family. 241. Infant Jesus asleep.—*Palmezzano*. An Ecce Homo.—*Mantegna* (d. 1506). 249. The Crucifixion. 250. Virgin and Child under a rich arbour of foliage, with the Donatorii. 251. Parnassus or the Muse Dance.—**Palma Vecchio* (d. 1548). 277. Holy Family.—*Perugino*. 443. A Holy Family.—*Lorenzo di Credi*. 177. A Holy Family, with 2 Saints.—*Cima da Conegliano*. 173. A Holy Family and Saints.—*Sandro Botticelli*. 195. A lovely Holy Family, and in excellent preservation.—*Raphael* (d. 1520). 384. Portrait of Queen Joan of Arragon. 385. Portrait of a young man of 15 or 16, erroneously named Raphael himself. 386. Two Male portraits, called Raphael and his fencing-master. 383. Portrait of Balthassare Castiglione. 379. The St. Margaret, entirely destroyed by being painted over.—*And. del Sarto* (d. 1530). 437. Charity, a female with 3 infants.—**Titian* (d. 1576). 462. Christ and the Disciples at Emmaus; from the painting of the table-cloth, called La Nappe: it belonged to Charles I. 469. Portrait of François I. in a hat and feather. 459. Holy Family, with St. Catherine; the infant Saviour stretching forward his hands to a white rabbit: called “La Vierge au Lapin.”—*Andreu d’Assisi*, or *L’Ingegno*. 37. A good Holy Family.—*Perugino*. 245. Groups of Nymphs, Cupids, &c.—*Tintoretto*. 351. A sketch for his great painting of Paradise in the Ducal Palace at Venice.—*Titian*. 467. A view of a sitting of the Council of Trent. 460, 461. Holy Families, with SS. John, Catherine, &c.—*Bonifazio*. 82. A Holy Family with Saints; an excellent specimen of the master.—**Leon. da Vinci* (d. 1519). 483. Portrait of a lady, known as “la Belle Ferronnière,” from a tradition, not well founded, that it is the likeness of a blacksmith’s wife, mistress of Francis I. It is with more probability supposed to be the portrait of Lucretia Crivelli—probably the finest work in the Louvre by this master. 480. St. John Baptist: one hand points to heaven, the other holds the cross. Presented to Charles I. by Louis XIII. The head alone is untouched.—*Vittorio Carpaccio*. 123. The Preaching of St. Stephen.—487. *Andrea del Sarto*. A Holy Family (d. 1605). A passage leads from this hall into those of the French schools. Returning to the Great Gallery, the first two divisions contain the Italian and Spanish schools, several of the productions of which are remarkable. The Italian paintings are arranged nearly in chronological order, the most ancient towards the entrance. In so great a number we can *only direct the visitor’s attention to the most celebrated*:—*Cimabue*

(d. 1310). 174. Virgin and Child; one of the earliest paintings of the Italian school.—299. *Giotto*. St. Francis receiving the Stigmata.—*Fra F. Lippi*. 234. A Holy Family.—*R. Ghirlandajo*. 205. Holy Family and Saints.—*Benozzo Gozzoli*. 72. St. Thomas Aquinas.—*Lor. da Credi* (d. 1536). 177. Virgin and Child, with St. Julian and St. Nicolas.—*Fra Angelico da Fiesole* (d. 1455). 214. Coronation of the Virgin; beneath, a Predella, with subjects from the life of St. Dominick.—*Perugino*. 441, 442, 443, 444. Small paintings from life of the Saviour.—*Paul Veronese*. 107. A Last Supper.—*D. Ghirlandajo*. 200. The Crucifixion.—*Bassano*. 302. The Last Supper.—*Vasari*. 453. The Annunciation.—*Ann. Carracci* (d. 1609). 136. Holy Family. St. Joseph offers cherries to the Infant, who is standing upright, held by his mother. Called "La Vierge aux Cérises."—*Canaletto* (d. 1768). 113. Venice, Sta. Maria della Salute.—*Domenichino* (d. 1641). 490. David playing on the harp, attended by Angels; excellent in the colouring.—*L. Giordano* (d. 1705). 207. Holy Family; the Infant Jesus receives from the hands of Angels the instruments of his Passion.—*Guerchino* (d. 1666). 57. Circe: one of his best works.—*Guido Reni* (d. 1642). 337. The Centaur Nessus slain by Hercules while carrying off Dejanira. 333. St. Francis kneeling before a crucifix. 329. and 330. Penitent Magdalenes.—*Guido*. 320. David and Goliath.—**Murillo* (d. 1682). 548. Holy Family; with Elizabeth, God the Father, and the Dove. The Infant receives from St. John a cross of reeds: a wonderful picture for light and colour. *551. A Beggar-boy hunting for vermin.—*Salvator Rosa* (d. 1673). 360. A Field of Battle.—*P. Veronese* (d. 1588). 106. Christ on the Cross between the 2 Thieves; the Virgin in a swoon, attended by the Holy Women; and Christ with the Disciples at Emmaus; among the bystanders are introduced the wife and family of the painter, and their portraits form the most pleasing features in the picture. 99. Esther fainting away in the presence of Ahasuerus.

Out of the 2nd division of the Italian Gallery opens on the rt. the magnificent hall called the *Salle des Etats*. The paintings on the roof are by *Ch. Louis Muller*. In the centre is a large model plan of the Palace at Versailles. This hall is used for the opening of the Parliamentary Session by the Emperor in person.

3rd Division.—*Flemish, Dutch, and German Schools*.—*A. van Dyk* (d. 1641). Portraits. 144. Prince Rupert and his brother. 143. The Children of Charles I. 145. The Infanta Clara Eugenia Isabella, governess of the Low Countries, in the dress of a nun. *146. Francis of Moncada, General of Philip IV., on horseback.

one of the finest portraits ever painted. 151a. Duke of Richmond. 153. Van Dyk himself. 148. Portrait of a man in black, and his son.—*Holbein* (d. 1554). *206. Portrait of Nic Kratzer, a German astronomer at the Court of Henry VIII. *207. William Wareham, Archbishop of Canterbury.—*Q. Matsys* (d. 1530). 279. The Money Changer and his wife.—*P. Potter* (d. 1654). 400. Three Oxen; sheep in the foreground: bright and sunny; a perfect specimen of the master.—*Rubens* (d. 1640). *462. The Village Festival (Kermesse); a very remarkable work, not only for the life-like truth with which the bustling scene is reproduced, but also as a proof of the original genius of Rubens, who in this painting led the way in a new class of art (genre pictures), which was afterwards followed out by his numerous scholars and followers, Teniers, and the rest. *458. Portrait of Baron de Vicq. Purchased from the Cabinet of the King of Holland for 15,984 frs. **Lot leaving Sodom, attended by Angels: it bears Rubens' signature, is apparently all by his own hand, and his finest work in the Louvre. Several paintings by Teniers. A very numerous series of portraits, by *Rembrandt*, *Gerard Dow*, *Mieris*, *Ostade*, &c. 369. The Painter and his family.—*Metzu* (d. 1658). 292. Market-place at Amsterdam.—*Bol* (d. 1681). 41. Portrait of a Mathematician.—*Dermer*. 117. A portrait of an elderly female, remarkable for its exquisite finish; it was purchased in 1852 for nearly 800*l.* sterling.—*Philippe de Champagne*. 87. A full-length portrait of Cardinal de Richelieu.

The most striking portion of the Flemish collection are the series of 21 large paintings, called the Gallery of Marie de Medicis, for whom they were painted by Rubens and his pupils (1621-1624), to decorate the great gallery of the Luxembourg in Paris; they represent events in her life from her birth, and of Henry IV. her husband from their marriage.

French Schools of the 16th, 17th, and 18th centuries.—A door from the Gallery of Rubens opens into a suite of six rooms recently arranged in the part of the Palace overlooking the Place du Carrousel, in which have been placed the earliest French paintings.

In the 1st Hall are some curious works of the 16th cent.: portraits of Kings Charles VIII. and Francis I., by *Fouquet*; a Last Judgment, by *J. Cousin*; and a curious Crucifixion upon a gold ground, with the martyrdom of saints, supposed to be French, and of the end of the 14th centy. The 2nd Hall is exclusively occupied by works of E. Lesueur, consisting chiefly of his celebrated series of 28 subjects relative to the foundation of the Grande Chartreuse, and to the history of the Cistercian Order by St. Bruno. In the 3rd room are miscellaneous subjects by E. Lesueur. In the

4th the collection of *Vernet's* Views of the Ports of France, and other works by the same artist; some battle-pieces by *Vandermeulen*, &c., in a small room beyond; from which a narrow passage leads into

The *Large Hall*, containing works of the French school of the 17th and 18th cents. Here are some of the finest works of *Poussin* and *Claude*, especially by the latter: as—451. The Deluge; 426. Christ healing the Blind; 415. Rebecca at the Well; 423. The Judgment of Solomon; and 435. The Rape of the Sabines. The collection of landscapes of *Claude* is very important and numerous. There are several specimens here also by *Lesueur*, especially his fine portrait of *Bossuet*; 516. The Annunciation, by *Rigaud*; *Seb. Bourdon*, &c.

Crossing a temporary anteroom, we enter the second *Great Hall* of the French school, where the works of its great masters are continued to the early part of the present cent., including *Coypel*, *Jouvenet*, *Desportes* (for animals), *Watteau*, *Joseph Vernet*, *Vanloo*. Amongst the more modern works are worthy of notice—*Greuze*. 261. Prodigal Son, and 263. The Girl with the Broken Pitcher (*La Cruche Cassée*).—*David*. 150. The Horatii and Curiatii; and 154, his Paris and Helen.—*Gérard*. 235. Entry of Henry IV. into Paris.—*Le Thiéré*. 521. The Execution of the Sons of Brutus; and 322, his Death of Virginia.—*Eugène Robert*. 493, 494. Peasantry of the Roman Campagna, and Neapolitan Fishermen.

Paintings of the more Modern French School.—Having examined the contents of the Great Gallery, we must now retrace our steps to the *Salle aux 7 Cheminées*, a magnificent hall, fitted up during the reign of Louis Philippe to receive the paintings of the great artists of the Revolutionary and Imperial periods. Here we shall find some of the best works of *David*, *Gérard*, *Prudhon*, *Gros*, *Girodet*, *Guérin*, &c. The following are the pictures most deserving of notice:—The portrait of Pius VII. and the Rape of the Sabines, *Leonidas at Thermopylæ*, by *David*; *Belisarius Begging at the gates of Rome*, and *Cupid and Psyche*, by *Gérard*; the Plague at Jaffa, and the Battle of Eylau, by *Gros*; the Burial of Atala, from *Châteaubriant's* romances of 'Atala' and 'René,' *Endymion*, and the Deluge, by *Girodet*; the raft with the shipwrecked crew of the *Medusa* frigate, by *Géricault*; the Assumption, and Crime pursued by Vengeance, by *Prudhon*; Interior of the Lower Church at Assisi, by *Granet*, &c.

From a door at the S.E. corner of the *Salle aux 7 Cheminées* opens a long gallery, or suite of 9 rooms, overlooking the Seine: here have been placed a division of the *Musée Napoléon III.*, containing Roman paintings, ancient glass, terracotta vases, forming

the most valuable part of the Campana Museum, sculptures and inscriptions from Cyprus, Asia Minor, Palestine, &c. These rooms, which were fitted up during the reigns of Charles X. and Louis Philippe, are very handsomely decorated; the ceilings painted by the first artists of the day; the subjects representing events connected with French history in their connection with fine arts. Thus we have in the *First Room*, Poussin presented to Louis XIII., by *Alaux*, and in the presses below sculptures from Cyprus, some Phœnician Cypriote inscriptions, and a statue in the centre from Idaliu in that island. In the *Second*, Francis I. at the Battle of Marignano, by *Steuben*; the terracotta vases here are principally large oil-jars from Cervetri. In the *Third*, Puget presenting his group of Milon of Crotona to Louis XIII., by *Deveria*; Black Etruscan vases with reliefs, from Cervetri, Chiusi, &c. In the *Fourth*, Francis I. receiving Primaticcio on his arrival from Italy, by *Fragonard*. The vases in the cases here are chiefly from Cervetri; as well as the large painted slabs or tiles which formed the decorations of the walls of a sepulchre. The large sepulchral monument in the centre, with two recumbent figures, remarkable for their Asiatic, almost Chinese, physiognomy, was discovered by Campana at Cervetri; it is in terracotta painted, and quite unique amongst the relics of ancient Etruria. In the *Fifth*, the Restoration of the Fine Arts in France, by *Heim*, with several allegorical subjects around. The vases preserved here are also principally from Cervetri, representing animals in zones, and funereal banquets: some are remarkable for their paintings, especially those near the door, representing funereal banquets. In the *Sixth*, Francis I. arming Bayard Chevalier, by *Fragonard*. Fine Italo-Greek vases, &c., from different parts of Magna Græcia and Etruria. In the *Seventh*, the Reception of Alcuin by Charlemagne, by *Schnetz*. In the *Eighth*, Louis XII. proclaimed Father of his People by the States-General at Tours, in 1506; Italo-Greek vases, Arezzo red pottery. In the centre of this room are several very fine smaller vases called Rhytons, representing various animals. In the *Ninth*, General Bonaparte in Egypt, by *Coignet*. The Roman paintings round this hall are chiefly from Pompeii, some with Greek names from Rome. In the centre are preserved the finest specimens of Roman and Greek glass of the Campana collections, and between the windows some choice ones of coloured glass from the Greek Islands and Magna Græcia.

A door from the last room leads into the **Museum of Smaller Egyptian Antiquities**, which fills 4 rooms looking into the court of the Louvre, forming one-half of a series of halls, which from

the reign when it was erected has been called, with that of the smaller Greek and Etruscan objects which follow, the *Musée de Charles X.* These rooms are fitted up with much taste and magnificence, the roofs being painted by a still more celebrated class of artists than we have seen in the *Musée Napoleon III.*—Gros, Horace Vernet, Abel de Pugal, Picot, Ingres, &c.—commencing on the side of the eastern great staircase. The *First Room* contains Egyptian jewellery, bronzes, small steles or votive inscriptions, hieroglyphic inscriptions. The *Second*—different tissues, gold and silver ornaments, pottery, and utensils of domestic use; the painting on the roof is by Horace Vernet, representing Julius II. giving directions to Bramante, Michel Angelo, and Raphael, relative to the erection of St. Peter's. The *Third*—Egyptian divinities of every size, amulets, scarabæi, and sacred images, with papyri on the walls covered with hieroglyphic and hieratic inscriptions, and numerous mummy-cases covered with paintings. The *Fourth Room*, or *Salle des Dieux*—Egyptian divinities of every form; the vault is painted by Gros. Beyond this we enter the central and wider hall of the *Musée de Charles X.*, called the *Salle des Colonnes*, from its fine Corinthian marble columns. The four following rooms constitute the **Museum of Smaller Greek, Roman, and Etruscan Antiquities**, consisting of terracotta bas-reliefs, and figures of the Roman period, of Etruscan or Italo-Greek vases, of cinerary urns, &c.; the ceilings painted by Picot, Meynier, and Heim. In the last room, or that opening into the *Salle aux 7 Cheminées*, the Apotheosis of Homer on the roof has been painted by Ingres; the presses around are filled with black Italo-Greek and Etruscan vases, and Roman glass.

Having thus examined all the collections in the southern wing of the palace, let us now retrace our steps through the *Salle des 7 Cheminées* and the *Salle des Séances*, to the stairs by which we entered, out of the landing-place, at the top of which opens

The *Salle des Bronzes Antiques*, formerly the chapel of the palace. The gates which close this fine hall are fine specimens of ironwork, and were discovered in a neglected state in the château of Maisons Laffitte, in the time of Louis Philippe: the bronzes are interesting, especially a statue called Apollo, and said to have been found at Lillebonne in Normandy, but purchased in England, and which preserves a thicker coating of gilding than any ancient bronze statue known. There are several busts of Roman emperors, antique candelabra, statuettes, arms, domestic utensils, divinities, and a very interesting small male statue, discovered at Leghorn: it is entirely in the Etruscan character, but had a Greek inscription that gave rise to much discussion at the time, &c. In

a circular case in the centre of this room are some Roman silver utensils, and beneath jewellery, three curious metal tablets from Nineveh with Assyrian inscriptions, and a gold helmet and ornaments discovered at Amfremont in Normandy. In 2 large presses have been, for the present, deposited here the finest bronzes of the Campana collections, belonging to the Musée de Napoléon III.; the Etruscan armour, weapons, &c., are unique of their kind. In this hall is a good Roman Sedilia in bronze. Following the corridor in front of the Hall of the Bronzes, we enter

The Collection of Designs of the Old Masters, the examination of which will form a necessary complement to that of their paintings. The Louvre collection of designs is perhaps the richest in Europe. The specimens are well exposed under glass, and upon each is written the name of the master. There is also a very good catalogue of them sold at the door.

The first 4 halls, splendidly decorated, in the W. wing of the palace are devoted to works of the Italian School. In the *First* are what may be called the chefs-d'œuvre of the Roman and Florentine school—drawings by *Perugino*, *Filippo Lippi*, *Fra Angelico da Fiesole*, *Raphael*, *Michel Angelo*, *Luca Signorelli*, *Fra Bartolommeo*, *Pontormo*, *Seb. del Piombo*, *Sodoma*, *Mantegna*, and a few of the earlier masters of the 15th century. In the *Second*, a continuation of the same schools, with specimens of those of the Lombard and Venetian, by *Correggio*, *P. Veronese*, *Parmegianino*. On the walls are large cartoons by *Giulio Romano*. The *Fourth Room* contains chiefly drawings of the Bolognese School, by *Guido*, *Domenichino*, the *Caraccis*, *Francia*, the *Zuccheris*, &c. Beyond this a large hall, which forms the angle of the palace, and looking out into the Rue de Rivoli, is devoted to productions of the Dutch, Flemish, and German Schools, and contains numerous drawings by *Holbein*, *Vandyke*, *Teniers*, *Rubens*, &c. Emerging from this we enter a series of rooms in the north wing of the Louvre. In them are preserved a very extensive series of drawings of the French School. The first is a small apartment, from which a narrow stair (on l.) leads to the Ethnographical, Chinese, American, and Marine Museums on the floor above. In the second are works of *Lesœur*, *N. Poussin*, and one by *Claude*. In the third a very extensive series of sketches by *Lesœur*, especially his designs for the paintings of the life of St. Bruno. The *Fourth Room* is principally occupied by works of *Lebrun* and *Vandermeulen* battle-pieces, of *Jouvenet*, *Coyvel*, &c. The *Fifth* by those of *Watteau*, *Baucher*, *Fragonard*, *Greuze*, and their contemporaries. The *Sixth* contains the cartoon of David's celebrated picture of the *Serment du Jeu de Paume*, in which the figures are designed

naked, and a few of the heads put in in colour, that of Mirabeau in the foreground being one of the most prominent. There are also in this room several sketches of the same period (end of 18th and early part of 19th century), by *David*—the sketch for his Rape of the Sabines, in sepia—*Girodet, Gerard, Granet, Gros, Prudhon, &c.* The room which follows is chiefly dedicated to paintings on porcelain, enamels, and to miniatures: among the latter some by Madame Mirbel, of modern Parisian celebrities. The room which follows is rich in crayon portraits and designs of the early French painters of the 16th centy., the reigns of Henry II., Louis XII., &c.—*Janet, Moustier, Lagneau, Quesnel, &c.*; and the last, which forms the centre of this wing of the Louvre, has its walls covered with works in *gouache*, chiefly portraits by the first artists in that peculiar style of art—*Maurice, Quentin de Latour, Vivien, Chardin, Nauteuil, Carriera, &c.* The remaining rooms in this wing, 6 in number, are now devoted to the mediæval collections of smaller objects—Ivories, Glass, the Sauvageot Museum, Palissy ware, Majolica, &c. In the first room, or of the Ivories, a remarkable object is the so-called *Retable de Poissy*, or altarpiece, presented to the church of that town by Jean de France, Duc de Berry, brother of Charles VI. (1416), and his wife; it represents scenes in the Passion of our Lord in the centre, and on the sides events in the lives of St. John the Baptist and of St. John the Evangelist, the patrons of the Duke and Duchess. In the three rooms that follow are the principal objects of the *Musée Sauvageot*, formed by a gentleman whose name it bears, who bestowed it on the public; it contains a rare series of miscellaneous mediæval articles—furniture, carved wood ornaments, miniatures; one small room is entirely dedicated to Venetian glass and enamels; in another iron-work, bronze sculptures, and a good portrait of Henri II.: beyond here, is the Hall of French Pottery, *Faïences Françaises du 16^{me} Siècle*, chiefly by Bernard Palissy, containing some of the finest specimens of that manufacture that exist. The two following rooms are devoted to Italian painted pottery, *Faïences Italiennes*, or *Majolica*, with some della Robbia reliefs, in glazed terracotta; there are good catalogues of the ivories, Palissy and Majolica ware. The last room, forming the vestibule opening upon the great stairs, contains bas-reliefs by Luca della Robbia and his school. From this vestibule a staircase on l. leads to the Musée de la Marine, on the floor above.

Galerie de la Colonnade,—a name given to three fine halls in the E. wing of the palace, where have been placed the *paintings* of the Musée Napoléon III., purchased from the Marquis Campana by the
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French Government. They compose about one-third and the best of the collection formed by that gentleman, and consist chiefly of works of the earlier Florentine, Siennese, and Umbrian schools; the most remarkable are a series of portraits (Nos. 263 to 275), which once existed in the library at Urbino, and supposed to have been painted by *Melozzo da Forlì*, some of them copied by the young Raphael during his artistic studies: as works of art and likenesses they are of no great merit. There is a good specimen (113), St. Antoninus, by *Carlo Crivelli*; 109, a Deposition, by *Palmezzano*; 99, a Battle-piece, by *Paolo Uccello*; 97, a Madonna and Saints, by *Fra Angelico*; but in general the works here are of no great importance, and considerable doubt exists as to the names of the painters assigned to them in the catalogue. Beyond the Galerie de la Colonnade is

The *Musée des Souverains*, consisting of 5 halls: the first, forming the centre of the E. wing of the palace, called the *Salle de Napoléon I.*, contains exclusively souvenirs of that emperor; amongst others his coronation robes, state costumes, military uniforms, arms, dressing and mathematical instrument cases, part of his wardrobe worn at St. Helena, the camp bed and furniture used in his campaigns, a copy of Ossian's poems—the emperor's constant companion, &c. In the recess of one of the windows are the throne of Napoleon, and the cradle of the King of Rome presented by the city of Paris on the birth of the heir to the imperial throne; in the centre of the room are several richly decorated Oriental saddles, and a full-length statue of Napoleon I. in silver, in his younger days.

The *Salle des Rois*, which follows, contains in a historical point of view by far a more interesting collection of regal relics. In the centre of the room are the saddles used by Louis XVI. and Charles X. at their coronation. In the recess of the first window is a very interesting object, a round table, on the scagliola top of which is drawn a map of the world designed by Louis XVI. for the instruction of his unhappy son the Dauphin; beyond this are the desk of Louis Philippe, showing the marks of violence used in breaking it open when the mob obtained access to the Tuileries, in February 1848; and the great seal of the same king on his accession in 1830. In the other window recess are different relics of Louis XVIII., his chair and writing-table, from Hartwell; and enclosed in presses round the room different objects of interest, arranged in chronological order; all have their names attached. The presses on the side of the *Salle des Rois* contain a most interesting collection of curiosities which belonged to the several

Kings of France from Charlemagne to Louis XVI. Sundry relics found in the tomb of Childeric—his sword, battle-axe, &c., which date from A.D. 481; the bronze chair or throne of Dagobert; the crown of Hunalde, of the 7th centy.; the book of *Heures* of Charlemagne, written A.D. 730; his spurs, sword, sceptre, and Hand of Justice, used at the coronation of the kings of France—the re-decorations in jewellery are of the 14th centy; the Book of Prayers, with magnificent ivory back, and the Bible of Charles the Bald, written about A.D. 850; the sapphire ring, the *agraffe* or broach for attaching his mantle, and Breviary of St. Louis; and the bronze *baptismal font* in which St. Louis was baptized; the portrait of King John of France, who was made prisoner by the English at the battle of Poitiers. In the other presses are relics of the Valois and Bourbon dynasties: amongst which the sword and armour of Francis I., fine armour, shield, and helmet of Charles IX., of Henry III., and Francis II., that inlaid in silver of Henry II., and the casket or jewel-box of Anne of Austria, presented to her by Cardinal de Richelieu. There are several interesting souvenirs of the unfortunate Louis XVI. and his son, jewel-case of Marie Antoinette, the coronation robes of Charles X., &c. The 3 rooms that follow formed the portion of the palace occupied by Henry IV. and Louis XIII. In the first has been arranged a facsimile of the chapel of the order of the Holy Ghost: of the time of Henry II., the founder. The two rooms beyond bear numerous devices of that king, and of his favourite Diane de Poitiers. The first, which contains a statue of Henry IV., as a boy, in silver, by *Bosio*, was the royal bedroom in the time of Louis XIII.: the second opens on one of the great landing-places, from which a broad stair descends to the Egyptian Museum; on the landing-place are several Egyptian monuments, amongst others a fine sitting statue of Rhamses III., in Oriental alabaster. A door opens from here on the Great Colonnade: it was through here that the insurgents obtained admission to the Louvre in July 1830, after a desperate attack on the Swiss guards. On the stairs descending to the ground floor are several copies of paintings from sepulchral monuments in Egypt.

Naval Museum (*Musée de la Marine*).—This is comparatively a recent addition to the collections of the Louvre. It occupies 11 rooms on the second or uppermost floor of the palace, in the northern wing towards the Rue de Rivoli, and is reached by a narrow staircase from the E. extremity of the collection of smaller mediæval objects. In the first room are models of Oriental boats and vessels, and of the apparatus used in removing from *Luxor*

the obelisk now in the Place de la Concorde; and an inscription in honour of the gallant Bellot, who lost his life in the Arctic seas. In the second, a plan, in relief, of Brest, and models of ships. In the third, a similar model of the port of l'Orient. The fifth, a narrow passage, has models of vessels of war. In the sixth have been placed the relics of the expedition of La Pérouse, discovered on the island of Manicolo, by the English Captain Dillon; several busts of celebrated French naval commanders; a large Russian standard taken at Sebastopol; and models of ships, views of French harbours, &c. In room 7 are models of masting shears, and other machinery for fitting out ships of war; anchors, capstans, &c. In No. 8, a fine plan, in relief, of the port of Toulon. In No. 9, models of cannon; a beautiful one of a war steamer, with its machinery; and round the room a collection of muskets, side-arms, &c. In No. 10 is preserved a series of mathematical and astronomical instruments used in navigation—sextants, circles, compasses, &c.; and lastly, in No. 11, a large plan of the port of Rochefort, with models of men-of-war of the last century, of galleys, &c.

Beyond the *Musée Navale* we enter the **Musée Ethnographique**, or collection of articles of domestic use, manufactures, divinities of several, according to our European notion, uncivilised countries. From here we pass into a large hall forming the N.W. corner of the Louvre Palace, in which are arranged an extensive series of Chinese manufactures, of Hindoo divinities, models of temples, articles of dress and domestic use of the Indians of North and South America; and of curiosities from the Polynesian Archipelago and islands of the Pacific. In a narrow apartment opening out of the latter room have been arranged the so-called **American Museum**, consisting of American antiquities discovered chiefly in the sepulchres of Peru, Bolivia, and Mexico; sculptures in a very barbarous style; statues of divinities, hideous in looks, &c. Farther on in the W. wing of the palace are 3 rooms containing Chinese objects, mostly brought to Paris after the last Chinese war, and many of them from the plunder of the Royal Palace near Peking.

****Luxembourg Palace, D 5.** At the extremity of the Rue de Tournon, in the Faubourg St. Germain.

**** State Apartments:** open every day, except during Séances (fee 1 fr. for one person, 2 fr. or 3 fr. for a party).

*** Picture Gallery:** open to the public on Sunday; to passports on every day except Monday, from 12 to 4. No fee.

**** Garden:** open from daybreak to dark.

Palais du Luxembourg—Palais du Sénat. This palace, with its extensive gardens, is on the S. of the Seine, and occupies a *site reaching nearly to the Observatory*; it formerly belonged to

the Dukes of Epinay-Luxembourg. The palace was begun in 1615 by Marie de Medicis, from the designs of Desbrosses. He is said to have intended to imitate the Palazzo Pitti at Florence, which he has certainly not succeeded in doing; but has produced a building partly classical, partly Renaissance, in a style of rustication peculiar to itself, and not unpicturesque. The façade, which closes the Rue de Tournon on the S., remains nearly as he left it, except that windows have been opened in it; the interior of the court was altered by Chalgrin in the beginning of the present century, and in the reign of Louis Philippe a considerable addition was made on the side of the garden, which screens the S. front of the old building towards the gardens. The clock-tower, adorned with allegorical figures by Pradier, is of that date. Marie de Medicis left it to her second son, Gaston, from whom it came into the possession of Mademoiselle d'Orléans. It was afterwards the scene of some of the orgies which disgraced the life of the Regent's daughter. Louis XVI. gave it to his brother the Comte de Provence, subsequently Louis XVIII., who inhabited it until the expulsion of the Royal family. It was then used as a prison, in which the Girondins were confined. In 1795 it became the Palace of the Directory, and the banquets of Barras are said to have rivalled in luxury and debauchery the suppers of the Regent. In 1800, after Napoleon removed to the Tuileries, it was deserted, but subsequently became the Palace of the Imperial Senate. Under the Restoration and Louis Philippe it was used as the place of meeting of the Chamber of Peers. In 1848 the notorious Socialist meetings of workmen under Louis Blanc were held here. Other bodies assembled here during the Revolution of 1848; but in 1852 it reverted to its former destination as House of Assembly of the Upper House of Legislature, and continues to be the *Palace of the Senate*. Since 1818 some of its apartments on the northern side have been converted into a picture-gallery.

Entering, from Rue Vaugirard, the Great Court, and turning to the rt., in the centre of the l. wing will be found the entrance to the state apartments. Ascending the handsome staircase built by Chalgrin, adorned by statues and trophies of the first Empire, we reach the *Salle des Gardes*, decorated with classical statues; then through two other handsome rooms to the ***Salle du Trône*, a magnificent room about 180 ft. long and wide in proportion, erected during the present reign, by throwing together three old halls; it is gilded, painted, and decorated in the most gorgeous style. Near the entrance are paintings representing scenes in the career of Napoleon I. At the ends are others illustrating the progress of France from the earliest times. The throne at the farther ex-

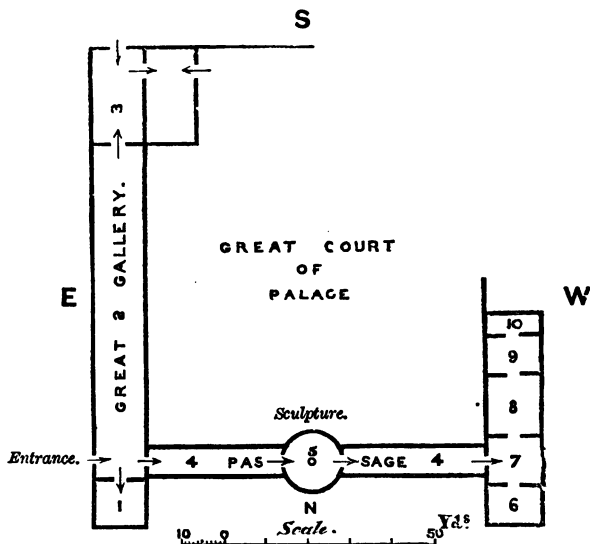
tremity is most gorgeous. In this room the President of the Senate holds his official receptions and entertainments. A door on the rt. leads from it to the *Salle du Sénat*, a handsome semicircular theatre, in which the Senate meets. It is like a lecture-room, the president in the middle, the members sitting in a semicircle on rising seats in front of him; here the Senators speak, as in our Houses of Parliament, from their places. There are one or two other rooms not worth visiting; the *Library* (which is not shown without special permission) is adorned with some good modern pictures; that on the cupola, representing the Elysium of Dante, is a fine work by E. Delacroix. The visitor is now shown through what were the **private apartments* of Marie de Medicis, still little altered, the panels and furniture having been taken down and concealed during the Revolution, and in point of exquisite work and lavish gilding they have scarcely been exceeded even at the present day. The paintings on the panels are attributed to Poussin and to P. de Champagne; those on the ceiling to the school of Rubens. Next follows the *chapel*, gilt and decorated with modern pictures. Under Louis Philippe peers of France and their children, and at present senators and their children, are married here. One of the adjoining rooms, called under Louis Philippe *Salle du Livre d'Or*, was intended to contain the genealogical records of members of the House of Peers.

After leaving the State Apartments the visitor must return through the principal gateway into the Rue de Tournon, and, following a railing which borders the Rue de Vaugirard, enter the garden, out of which a door at the N.E. corner of the palace leads up a narrow stair to the **Gallery of Living French Artists* (*Musée du Luxembourg*). On Sundays and holidays the entrance is from the S.E. corner of the great court of the palace. This gallery contains what are considered to be the best works of living French painters; at the expiration of ten years from the death of an artist his works may be transferred to the Louvre. This gallery dates from 1818, and the works have been mostly purchased after the annual Exhibitions, under the selection of a jury composed chiefly of members of the Institute. Until lately the pictures selected were almost entirely of the school of the Empire and Restoration—enormous classical or academic subjects. Of late, however, this system has been departed from, and the collection is now a fairer representation of the French school of the day.

In order to enable the visitor to understand the arrangement of this gallery, we have annexed a ground-plan of it as it existed in June 1861.

Ascending the stairs to the first floor, we arrive at a door which

opens immediately into the Great Gallery, which may be said to contain the *chefs-d'œuvre* of the collection—arrangement constantly varying; here a good catalogue of its contents may be purchased. Before proceeding along the gallery let the visitor go into the small room on the rt. (1), which contains smaller tableaux de genre, the best of which are—the Murder of *Admiral de Coligny*; the death of Marat (July 23, 1793); a Massacre of the Jews at Vienna, by *Robert Fleury*; the Arrest of Charlotte Corday, by



Ground Plan of the Luxembourg Palace.

Henri Scheffer; and *Prometheus*, by *Lehman*. The marble group by *Debay*, in the centre, represents *Modesty* about to yield to the solicitations of *Love*.

The *Great Gallery* (2).—The fresco on the vault, representing *Aurora*, is by *Callet*; and the signs of the zodiac on either side, by *Jordaens*, are of the time of *Marie de Medicis*. This fine hall, nearly 500 feet long, contains all the larger and most important works of the museum. We shall only draw attention to the most remarkable amongst them. Proceeding down the gallery are—182, by *Horace Vernet*, the meeting of *Raphael* and *Michael Angelo* in

the Vatican; 94. *Heim*, Charles X. distributing honours to the artists after an Exposition—all the personages represented are cotemporary portraits; *Couture*, the Decadence of the Romans, a huge classical subject, in the most admired style of the David school; 55. *E. Delacroix*, the massacre of the Greeks by the Turks at Schio in 1824; *Court*, the funeral obsequies of Julius Cæsar; 102. *Ingres*, Our Saviour delivering the keys to St. Peter, considered as one of the best works of the present chief of the French School, and Roger delivering Angelica. 34. *Chasseriau*, Roman Females in a Bath, in which the restored Calidarium of one of the *Thermae* at Pompeii is very accurately represented. 174. *Schnetz*, Roman peasantry before an altar of the Virgin. 151. *Robert Fleury*, the Conferences at Poissy in 1561, to settle the disputes between the Roman Catholics and Protestants, before Charles IX. and Catherine de Medicis: the prominent personage in the foreground is Theodore de Beze, the defender of the latter. *Gudin*, the port of Algiers during a storm. 142. *C. L. Muller*, the last victims of Robespierre's tyranny: the picture represents a hall in the prison of the Conciergerie, where are assembled several celebrated characters before being led to the scaffold; they are nearly all portraits—the person seated in the foreground is the poet André Chénier. 105. *Ingres*, the Apotheosis of Homer; 150. *H. Vernet*, the National Guard defending the gate of Paris towards Clichy (30th March, 1814), the officer on horseback being Marshal Moncey; 16. *Benouville*, the death of St. Francis; 64. *Deveria*, the birth of Henry IV. At the S. extremity of the Great Gallery a smaller room (3) contains—*Rosa Bonheur*, 19. a plough drawn by oxen; 20.—the Hay Cart; several fine sea-views: *Isabey*, the departure of Admiral de Ruyter and the great pensioner De Witt; 8. *Mozin*, the shipwreck, near Boulogne, of the English Indiaman *Reliance*, in 1841. The 2 bronze figures of Neapolitan fishermen are by *Durét*.

A door opposite the entrance leads from the Great Gallery to a series of rooms in the opposite wing of the palace, through a long passage (4), on the sides of which are some drawings of little importance, and in the centre a circular hall (5) containing some indifferent sculptures. The rooms, five in number, in the western wing, occupy one-half of its length, and contain a miscellaneous collection of paintings. In the first (6), on entering—20. *Rosa Bonheur's* Haymakers; 58. *Delacroix's* Morocco Wedding. In the second (7), the drawings of saints made by *Ingres* for the painted glass windows in the sepulchral chapels of Dreux and of St. Ferdinand. Those of St. Ferdinand and St. Helena are portraits of the late duke and duchess of Orleans. The paintings most worthy of notice in the other rooms are—in the fourth (9), the Venetians

delivered by Victor Pisani, by *Hesse*; and the painter Lesueur at the Monastery of the Chartreuse, by *Laugee*; Romulus and Remus, by *Champmartin*; and a statue of a female with a mirror, by *Dumont*. In the fifth (10), 2 views on the coast of Normandy, by *Isabey*; and a girl in the attitude of prayer, in marble, by *Jaley*. On the western side of the Luxembourg Palace is the hotel of the President of the Senate, forming his official residence; and behind it a large conservatory or *orangerie*, in which the numerous orange and lemon trees that decorate the gardens in the summer are stored during the winter months. The **Gardens** of the Luxembourg are very extensive, covering 85 acres, and reaching to the Boulevard de l'Observatoire on the S. They form the favourite promenade of the inhabitants of the Faubourg St. Germain, and are the resort of the student population of the Pays Latin; they are very handsomely laid out, and of late years have been much improved. During Louis Philippe's reign numerous statues of the celebrated female characters of France were placed here: St. Geneviève; Berthe, wife of Pepin; Clémence Isaure; Jeanne d'Albret, mother of Henry IV.; Mary Stuart as wife of a French king; Joan of Arc, &c. None are of great merit as works of art. On each side of the long alley of trees leading towards the Observatory are gardens at a lower level; that on the rt., called the Nursery or *Pépinière du Luxembourg*, is celebrated for its collection of varieties of vines, said to exceed 500, and of roses; that on the l. is the Botanical Garden attached to the School of Medicine, where lectures and botanical demonstrations are given during the summer.

Petit Luxembourg, C 5. A large hotel close to the Luxembourg Palace, begun about 1629 by Cardinal Richelieu. It has descended through many owners, and is now the official residence of the President of the Senate. The cloister and chapel, of the 16th centy., have been restored, or rather rebuilt, by M. Gisors.

Luxor Obelisk. See *Concorde*.

Lycées. Schools in France are elementary (*Enseignement Primaire*) and superior (*Enseignement Secondaire*). The superior schools directly under the government are called Lycées: there are five in Paris—*Lycée Bonaparte*, C 2, Rue Caumartin, formerly Collège Bourbon, a large college in what was formerly a Capucin convent; *Lycée Charlemagne*, E 4, Rue St. Antoine, formerly a convent of the Jesuits; *Lycée Louis le Grand*, D 5, Rue St. Jacques, also in former times a Jesuit convent; *Lycée Napoléon*, D 5, formerly Collège Henri IV., in part of the old monastery of Ste. Geneviève; and *Lycée St. Louis*; D 5, Boulevard de Sébastopol. The annual

charge in these schools is from 1260 to 1560 francs (50*l.* 8*s.* to 62*l.* 8*s.*), including books, clothing, medical attendance, &c., according to the age of the pupils, besides 600 francs entrance for purchasing the *trousseau*, or first supply of linen, wearing apparel, &c.; the education is so good and the terms so moderate that the great majority of French boys of all classes are educated in them. All private schools are obliged to send their pupils to one or other of these colleges. There are other establishments resembling these lycées, which enjoy a kind of independence, and have acquired much celebrity, as the Collège of St. Barbe, behind the Library of St. Geneviève, which belongs to the Municipality of Paris, the Collège Rollin in the Rue des Postes, the Colléges Chaptal, Stanislas, Turgot, &c. A large number of French boys are educated in private schools (*pensions*), generally in the less frequented quarters; but although boarded out of the lycées, the pupils are obliged after a certain age to attend the course of studies in these public places of education, to which they are marched twice a day. The charges in these pensions are superior to those in the Government lycées.

****Madeleine, la, Ch., C 2,** at the extremity of the Boulevard de la Madeleine. This vast imitation of a classical temple was begun in 1764 for a ch.; the columns were about two-thirds of their height when the Revolution of 1789 stopped the works. In 1806 Napoleon decreed from Posen that it should be finished and converted into a Temple of Glory, and some progress was made in consequence. In 1816 it was again destined for a ch., but it remained surrounded with scaffolding, a melancholy object in a forlorn condition, until Louis Philippe at length finished it, under M. Huvé, in 1842. Externally it is an enormous Roman temple, surrounded by a portico of 52 fluted composite columns, each 49 ft. high, supporting an elaborately carved frieze and entablature. Beneath the portico are 34 niches containing statues of saints. The S. pediment is 126 ft. long, 23 ft. high, and contains a huge bas-relief by Lemaire representing the Last Judgment, in the centre of which is the Magdalen interceding with Christ. The bronze doors, with bas-reliefs of the Delivering of the Commandments, and emblems of each in the 10 compartments, were designed by Baron de Triqueti—the unrequited labour of 7 years—and deserve especial notice. The interior of the ch. is one vast hall or nave lighted from above through four domes or cupolas; length 261 ft., breadth 70 ft., height under the cupolas 109 ft. It is gorgeously gilded and adorned with painting, statues, and coloured marbles; and though *the mixture of classical and Renaissance details has been criti-*

cised, it might be difficult to construct better decorations for so unpromising an interior. Over the high altar is the Assumption of the Virgin borne to heaven by angels, a fine marble group by Marochetti, and on each side an angel in prayer. On the vault of the tribune above is an elaborate composition by Ziegler; in the centre is Mary Magdalen before Christ, and the rest allegorical to the spread of Christianity from the death of Christ to the time of Napoleon. In the semicircular lunettes over the altars in the nave are subjects from the life of the Magdalen by several eminent modern artists. On the rt. of the entrance is the chapel for marriage ceremonies, with a group of the Virgin and Joseph by Pradier; on the l. the Baptistery, with a group of the Baptism of our Saviour by Rude, and a handsome font in a classical style of sculpture. The statues over the altars in the nave are—in the 1st chapel on rt. S. Amelie by *Bra*; in the 2nd, Christ by *Duret*; the Magdalen painted by *Bouchot*; and in the 3rd on l. S. Augustin by *Etex*; the Virgin and Child by *Seurre*; and S. Vincent de Paul by *Raggi*. The two handsome vases for holy water with the angels on them are by Antonin Moyne. Although this building has cost about half a million of pounds sterling, it is disappointing. The windowless exterior has a gloomy effect, and the columns of the portico, being built of pieces, have more the appearance of small towers than of columns. The interior owes what merit it possesses entirely to profuse ornamentation. This and St. Roch are now the two most fashionably attended churches in Paris.

Entrance—when the iron railing and front gates are closed—by small doors E. and W. of the ch.

Maille, or Port aux Fruits, E 5, on the Quai de la Tournelle. The market for fruit brought to Paris by water.

Mairies. In each of the arrondissements of Paris a *Mairie*, or mansion-house, has been built. Those of the 3rd, in the Rue Neuve de la Banque, and 4th, close to St. Germain l'Auxerrois, are handsome. That of the 12th, near the Pantheon, is in the best architectural taste; that of the 16th, on the Boulevard du Prince Eugène, is one of the handsomest. In the Paris mairies are the offices of everything connected with the administration of their respective quarters, with births, deaths, and marriages, the Tribunal of the Juges de Paix, &c.

Maison du Prince Napoléon, B 3. In the Avenue Montaigne; built in imitation of a Pompeian house, familiar to our readers from that at the Crystal Palace. It is profusely decorated with

paintings and statues : permission to view the interior is not easily obtained.

Maisons de Santé. Houses in which patients, who are able to incur the expense, are received and medically treated on paying a certain sum per day. One of the best within the walls is in the Rue du Faubourg St. Denis. There are several with greater comforts in the outskirts for invalids, where persons of the higher classes condemned to short periods of confinement by the Courts of law are sometimes permitted to be detained. The same name is given to private lunatic asylums.

Madrid. Between the Bois de Boulogne and the Seine. A beautiful villa built by Francis I. stood here until the Revolution, when it was wantonly pulled down, the materials not paying for the expense. A smaller château has since been built on part of the grounds, which has been converted into a restaurant's, much frequented in summer.

Malmaison, 2 m. from the Rueil stat. on the St. Germain's Rly. The favourite residence of the Empress Josephine. Her house and grounds are now nearly destroyed ; what remains has been recently purchased by Napoleon III. from Christina, the Dowager Queen of Spain. The tombs of Josephine and of her daughter Hortense the mother of Napoleon III., are in the parish church of Rueil.

Marboeuf Chapel, A 2, an imitation Gothic edifice, b. 1825 for the Church of England service.

Marat, who had been a French master in a school in Lancashire, and became afterwards one of the most ferocious of the Revolutionary tyrants, was stabbed by Charlotte Corday in No. 20, Rue de l'Ecole de Médecine, D 4.

Marchés, Markets. Of these there are, besides the *Halles* (which see), a large number at Paris, it being much more the custom to purchase by retail in markets at Paris than in London. Most of them possess little worthy of notice.

Marché aux Fleurs (*Flower Market*), held Mond. and Thurs. near the Château d'Eau, Tues. and Fri. Place de la Madeleine, Wed. and Sat. Quai aux Fleurs, near the Palais de Justice. These markets are held in the morning, and form a pretty sight, especially that of the Quai aux Fleurs ; that on the Place de la Madeleine affords the best display of flowers ; for flower and garden seeds in general the best will be Vilmoren Andrieux, 30, Quai de la Megisserie. See *Nursery and Seedsmen*.

Marché aux Chevaux, E 6 (Horse-market. Wed. and Sat. from 2 till dusk), near the Jardin des Plantes. Here about 500 horses, mostly of inferior sort, may be seen exposed for sale; there is a steep artificial hill for trying their powers in dragging heavy weights. The better class of horses are sold by dealers in the Champs Elysées.

Marché aux Chiens (Dog-market. Sunday at 12). Held in the Rue du Marché aux Chevaux. About 100 dogs are usually exposed for sale; with the exception of some fine wolf-dogs, the animals exhibited are worthless, ill-bred curs. Near this is a place where dogs found wandering are kept for a week (La Fourrière), and killed if not reclaimed by their owners, or unsaleable.

Marché St. Germain, C 4. A large covered market near St. Sulpice. In the adjoining Rue Lobineau on Sunday mornings is a market for live fowls, pigeons, singing birds, &c. (*Marché aux Oiseaux*.)

Marché St. Honoré, C 3. On the site of the grounds of the well-known Jacobin Convent. This market has been extended and improved on the same plan as the Halles Centrales, but on a smaller scale; it consists of 4 iron pavillons, for the sale of meat, fish, vegetables, fruit, poultry, game, &c. &c.

Marché du Temple, E 3 (Clothes-market). Principal entrance from the Rue du Temple, near the Boulevard. Erected on a part of the gardens of the Temple; covered upwards of 2 acres, and contained 1888 stalls for the purchase and sale of articles of clothing. The old market is now replaced by 2 large and elegant pavilions (carrés de la Rotonde and du Square) in iron, 250 yards long by 76 wide, and intersected by 5 avenues, surmounted by a dome, and containing 2000 stalls, most of which kept by females, and beautifully arranged, chiefly dedicated to objects of male and female attire—a truly handsome bazaar, and amongst the interesting sights of Paris. These stalls are let at so much a day (20 to 35 centimes per square mètre), and render a large income for the city of Paris. A handsome garden or square has been made on the site of the old market.

Marguérite, Rue St. Bernard, Faubourg St. Antoine, G 4. A ch. in the Italian style adorned with some tolerable pictures and carvings relative to the life of St. Vincent de Paul, and a Descent from the Cross of the 16th centy. It seems certain that the Dauphin, son of Louis XVI., who died in the Temple (see Temple), was buried in the adjoining churchyard, but the Bourbons never attempted to erect any monument on account of uncertainty as to the spot.

Marly sur Seine, on the l. bank of the river, 8 m. below Paris, 4 kil. from the rly. stat. of Ruel, from which there is a tramway omnibus: celebrated for its water-works, constructed under Louis XIV. to supply the fountains and Versailles, and considered a wonderful piece of mechanism at the time. The machinery was altered and renewed in 1857, the principal motive power being still the river current. There are 4 water-wheels completed of the 6 projected, which raise about 2000 cubic mètres of water daily for the supply of the palace and city of Versailles. The town of Marly, properly so called, is on the rising ground above.

Martin, St., Gate of. See *Porte*.

Martin, St., Rue, E 3, D 3. A long and narrow street, extending from the river to the Boulevards, and thence, under the name of Rue du Faubourg St. Martin, to the Barrière de la Villette on the N. of Paris. It has now been widened in many places, and several of the lofty and dingy old houses in the part nearest the river have been pulled down. There are numerous wholesale warehouses in this and the adjoining streets; the retail shops are inferior.

Martin, St. A modern church in the Byzantine style near the Rue de la Douane.

Mazarine Bibliothèque. See *Institut*.

Mazas, Boulevard, FG 5. A wide street, running from the Place du Trône to the Pont d'Austerlitz. In it is the *Mazas Prison*, now fitted like the English model prisons, with 1250 cells. Here it was that in the night of 2nd December, 1851, on the occasion of the coup d'état, 18 deputies, including MM. Thiers, Baze, Roger Charras, Greppo, Miot, Lagrange, and Generals Changarnier, Lamoricière, Cavaignac, Bedeau, &c., and 60 chiefs of barricades, arrested in their beds by the police, were quietly immured by order of Napoleon III.

Médard, St., D 6, in a street off the Rue de Mouffetard. The nave of this church is not earlier than the end of the 16th centy.; choir 1586, but much altered in 1784. The W. front has been modernised. One of the windows on the S. has some remains of painted glass of the 16th centy., and there are others in those round the choir. In the adjoining churchyard the Deacon *Pâris*, a Jansenist, celebrated for his opposition to the bull of Unigenitus, was buried in 1727, on whose tomb so many pretended miracles were performed that the authorities closed the cemetery. A wit wrote on the gates—

“De par le Roi défense à Dieu
De faire miracle en ce lieu.”

Medical Men. Physicians, English. Sir Joseph Olliffe, M.D. of Paris, Physician to the British Embassy, No. 2, Rue St. Florentin; Dr. Shrimpton, 17, Rue d'Anjou S. Honoré; Dr. Chapmell, 21, Rue de Surene; Dr. Bishop, formerly of Naples; Dr. Campbell, also an eminent accoucheur, 24, Rue Royale S. Honoré; Dr. Higgins, Rue Rivoli.

French Consulting Physicians. Dr. Rayer, Physician to the Emperor, 14, Rue de Londres; Dr. Trousseau, 7, Rue Canmartin; Dr. Louis.

Surgeons. Dr. Nelaton, No. 1, Avenue d'Antin, now the most eminent Consulting Surgeon in Paris; Dr. Velpeau, principally for operations, 54, Rue de Grenelle St. Germain; Dr. Ricord, 6, Rue de Taranne.

Chemists. Roberts, 25, Place Vendôme; Swann and Hogg, Rue Castiglione; Gallois, 2, Place Vendôme; Pariss, 28, Place Vendôme.

The fee to consulting medical men at their own houses, where they receive generally between 12 and 3 p.m., is 20 frs., and double when at the patient's; that to English medical men 20 frs.

Merri, St., D 4, near the bottom of the Rue St. Martin, not far from the Tour St. Jacques. A large ch. in the Flamboyant style; begun in 1520 and finished in 1612. The W. front is elaborately ornamented with sculptures of flowers, figures, &c., and is a good example of its time in the florid Gothic style. The interior consists of a nave and double aisles, each on the same plan as we shall again find at St. Severin. It has suffered by some injudicious restorations in 1842, and was painfully modernised in 1753, the fine choir spoiled by converting the pointed into round arches and the employment of a profusion of painted and gilt stucco-work: the chapels were then filled with masses of woodwork. A picture of St. Carlo Borromeo by Vanloo, in the chapel on the l. of choir, is good. Under the nave is a crypt, said to have been copied in the 16th exactly from one of the 9th centy. in which the body of St. Merri or Mederic was found. The painted glass, of which some portions remain in the upper windows of the choir, nave, and transept, was formerly very fine, but was so altered when the ch. was modernised that the subjects can scarcely be recognised. In the sacristy are a font of the time of Louis XII., and several objects of Renaissance work. The Cloître, or Cloister, of St. Merri stood on the N. side of the ch. The Rue du Cloître S. Merri, which occupies its place, was the scene of a fierce combat between the troops and the mob in June 1832, when the latter were stormed in it by Marshal Bugeaud, and driven from it with great slaughter.

Messageries Impériales, between the Rue Notre Dame des Victoires and the Rue Montmartre, a large establishment from which most of the Paris diligences formerly started. The principal business of this Company is now confined to the transmission of packages by railway to different parts of the empire, and to their steam-packet establishments in the Mediterranean, to the Brazils, China, &c.

Meudon, a village on the Versailles Rly., l. bank. Rabelais was curate here. The château was built by the Dauphin, son of Louis XIV., and the gardens were laid out by Le Nôtre. It was inhabited by Josephine, and afterwards by the Orleans family, and lastly by the late King Jerome, the uncle of the present emperor. It has now passed to Prince Napoleon. There is the usual suite of state rooms; but better worth seeing is the view from the *Terrasse* in front. There is a considerable wood behind it, *Bois de Meudon*. Both the terrace and forest are favourite resorts of the Parisians.

Mint. See *Monnaies*.

****Monceaux, Parc de**, B 1, at the extremity of the Boulevard de Malesherbes. There is another entrance from the Boulevard de Monceaux, extending from the Arc de l'Etoile. In the N.W. of Paris, laid out in 1778 by Carmoncel for Philippe Egalité (then Duc de Chartres) as what the French call an English garden, and adorned with bowers, grottoes, obelisks, fountains, &c. By a decree of the Convention it was devoted to public amusements. Napoleon afterwards presented it to Cambacères, who returned it as too expensive: and Louis XVIII. restored it to its original owners, in whose possession it remained until it was confiscated with the property of the Orleans family in 1852. In 1848 it was for a short time the head-quarters of the Ateliers Nationaux. It now belongs to the municipality of Paris; and although part of it has been built over, what remains has been most tastefully laid out, and it has been opened to the public, forming a very agreeable promenade. It is beautifully arranged, planted with flowers and ornamental shrubs, and contains some fine *old* trees, besides rock-work with a cascade, and a small lake surrounded by a half-ruined portico of fluted Corinthian columns. The gates by which it is entered are very handsome specimens of modern iron-work.

Monnaies, Hôtel des, D 4 (*Mint*).

The Museum is open on Tues. and Frid. from 10 to 3. The workshops are shown on Tues. and Frid. by a permission to be obtained from M. le Président de la Commission des Monnaies et Médailles.

A handsome classical building on the Quai Conti, near the Pont Neuf, erected in 1775 by the architect D. Antoine. Front 382 ft.

long. There are mints in a few of the large towns in France, but the Paris one is the principal. The *Museum* (*Musée*), on the first floor, contains a large collection of the coins and medals of all countries, beautifully arranged in large rooms and under glass cases. In the first room or Large Hall are the coins and medals of France (coins *rt.*, medals *l.*) from the time of Charlemagne. In the same room are those of all European nations; in the next are weighing machines, models of furnaces, and machinery used in coining, &c., and an extensive collection of dies of medals. In the third room, called the *Salle Napoléon*, are preserved the private casket of medals of Napoleon I., a complete collection of all those struck in France during the First Empire, as well as their dies; a copy of Canova's bust in marble, and a mask in bronze of Napoleon I. In the Octagonal Gallery round the Great Hall are arranged all the other dies used in this establishment both for coins and medals. The workshops (*ateliers*) as shown are not very extensive. The metal is cast into ingots, then rolled out into bars of an uniform thickness, out of which round blanks of the requisite size and weight are punched. These blanks are first milled by an ingenious press, and then stamped with the impression. About 1,500,000 coins can be struck per day. In a part of this establishment are extensive laboratories for the government assays, and those of all the jewellery and plate manufactured in Paris, as practised at the Goldsmiths' Hall in London.

Mont de Piété, E 4, Rue des Blancs Manteaux. The Paris great pawnbroking establishment. Pawnbroking in France, as in most parts of the Continent, is a municipal monopoly. It was established in 1777, and the necessary capital taken from the general hospital fund, which also receives the net profits, of course for charitable purposes. About 1,000,000*l.* is usually lent out. The average of articles pledged is 17 *fr.*; the lowest value rate of interest paid is about 9 per cent. The articles pledged, if not redeemed, are sold at the expiration of 14 months, and the surplus money, if any, is paid to the owner if application is made within 3 years. There are two large branch establishments in the Rue Bonaparte and Rue des Amandiers, and about 20 branches (*Commissionnaires*) in different parts of Paris, but the principal establishment is in the Rue des Blancs Manteaux. The benefice annually to the Institution is about 200,000 francs.

Montfaucon. Near the Rue de Crimée, in the northern suburbs of the city, a slight elevation above the plain. Here stood the

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Fourches Patibulaires, or public gibbet, where executions of criminals took place. The gibbet consisted of a raised stone platform, round 3 sides of which 15 rough stone piers 40 or 50 ft. high, joined by 3 tiers of cross beams of wood, to which criminals were suspended by chains in 3 rows. From the outside it looked like an empty house of 3 stories. Here the body of Admiral de Coligny was suspended (in Aug. 1572) after the massacre of St. Bartholomew. Of later years Montfaucon was the central slaughtering station of horses, dogs, &c., now removed to the plain of *Les Vertus*. On its summit now stands a Protestant ch. erected by a benevolent Prussian missionary, M. de Bodelschwing, for the use of the poor German population of the neighbouring quarter; annexed to which are ragged and infant schools. Montfaucon was the scene of the defeat of the Normans, in A.D. 885, by Eudes Count of Paris, when 20,000 of these invaders of the capital were left dead on the field of battle.

Mont Valérien, a hill W. of Paris. A Calvary in former times stood on this hill, and was the resort of devotees until 1830. In 1841 it was converted into one of the strongest of the detached forts round Paris. It cost 200,000*l.*, and has barracks for 1500 men and store-room to an immense amount. The fort mounts 60 guns; the view from it is fine. Permission to see it is usually granted on application to the "Colonel Commandant." The summit is 343 ft. above the Seine, 430 ft. above the sea.

Montmartre, C 1. A hill in the outskirts of Paris, on the N., very conspicuous in all views of Paris. It has long been quarried for its gypsum or plaster of Paris, and many of the old quarries were exceedingly picturesque. Forty years ago it was a bare hill with a church and a few houses on the summit; now it is a town of 40,000 inhabitants, and most of the *guinguettes* for which it was formerly celebrated have disappeared. There was formerly a nunnery on the summit, the only part of which now remaining is the ch. of St. Peter's, and this has been much altered; 3 chapels of it, however, are of the 12th cent., and in the Norman style—they have been preserved; the capitals of the columns and corbels are curious. There is a Calvary near the ch., to which devotees resort. Several points on the hill command views over Paris and the level country N. of it. The best are from the ch. tower and from a modern one called the *Tour de Solferino*. Admission 50c. English visitors will not forget that a division of the English army encamped here during the occupation of Paris in 1815.

Montmartre, C 1, Cemetery, on the S. declivity of the hill,

The earliest of the Parisian cemeteries, in an old quarry. A large addition has lately been made to it. At the N.E. end of the principal avenue is the Jewish portion, which contains the fine monument to Halévy, the great musical composer, surmounted by a statue in marble. In that which leads l. from the entrance are the tombs of Daru, the historian of Venice; Marrast, the republican writer, died 1852; Duchess of Abrantes, died 1838; Godefroy de Cavaignac, with a good bronze figure by *Rude*, under which lies the more celebrated General of the same name. There is handsome monument in the form of a chapel to the memory of a Countess Potocka. Near it a good view is obtained. Amongst other remarkable monuments is the pyramid-shaped tomb of the Duchess of Montmorency-Luxembourg, died 1829; that of a young Polish hero, Ramienski, killed at Magenta, with a fine bronze recumbent statue; near which is the monument of Paul Delaroche, of the Ducal family of Montebello, in which has been deposited the heart of Marshal Lannes, &c. This cemetery, though picturesque, is far inferior in extent and importance to that of Père la Chaise. Many English are buried here.

Montmorency, 11 m. 1 m. from the Enghien Stat. on the Chemin de Fer du Nord. 2000 inhab. A prettily situated town on a hill opposite to Enghien les Bains. Louis XIV. changed the name to Enghien, and the Convention changed it to Emile. *Rousseau* lived here and rendered his *Ermitage* celebrated as the place where the 'Nouvelle Heloise' was written; the house was afterwards inhabited by Grétry the celebrated composer. There is nothing remarkable in the town except its situation and the walks and rides in the neighbourhood, which render it a favourite resort of the Parisian holiday-makers. The ch. is in the Gothic style of the 15th centy.

Mont Parnasse, Cimetière du, C 6. On the S. side of Paris; extends over about 150 acres, but contains little worthy of a visit.

Mont Parnasse, Boulevard du, C 6. The name is said to have been given to this quarter because the students were in the habit of spouting verses here.

Morgue, 1a, D 4. On the Quai Napoléon, at the point of the Island de la Cité, behind Notre Dame, a place where dead bodies found are exposed until they are recognised. The building is of low Doric architecture; it is always open; on entering and turning to the l. a glazed partition will be seen, behind which are exposed the bodies of men and women found dead or drowned, and unowned. They are naked with the exception of a piece of leather over

the loins, and stretched upon black marble slabs; the clothes hang on pegs above them, and a stream of water is trickling over the bodies. Each corpse is exposed for 3 days, and there are usually 3 or 4 at a time, often hideously bloated and distorted, the majority being taken from the river. About 340 are carried to the Morgue every year (or more correctly 3344 in the last 10 years, of whom 2331 men, women 493, new-born children 493), of which the larger proportion are never claimed by their friends and are buried at the public expense. A perpetual stream of men, women, and children is running in and out of this horrible exhibition, and there they stand gazing at the hideous objects before them, sometimes uttering exclamations of horror, but usually with great indifference.

The lower orders in Paris are fond of theatrical horrors and effects, but still it is not easy to understand how so disgusting and revolting an exhibition can be tolerated in a civilised country, especially as it is "not only cruel to the dead and destructive of the morals of the living, but after all utterly useless." Few would recognise their oldest friend, naked, wet, and stretched on a marble slab behind a glass partition. In fact, there are numerous tales of persons not recognising their friends or relations, and of others who have wrongly fancied they did recognise some one they knew.

In a private room are placed the bodies which are too far advanced in decomposition for public exposure.

Napoleon III., Place de. See *Carrousel*.

Napoleon, Quai de, on the N. side of the island of Notre Dame.

National Guard. See *Army*.

Neuilly, 2 m. from the Barrière de l'Etoile.

Near the Puteaux stat. of the Versailles Rly. Omn. from Place du Palais Royal.

A village in which Louis Philippe had a favourite residence; it was plundered and most of it burnt in Feb. 1848. There is a handsome bridge over the Seine, b. 1778. It is a place of resort for Parisian boating-parties; the best boats are on the Paris side of the bridge. The park is now partly built over.

Ney, Marshal, statue of, at the S. of the Luxembourg garden, in the alley leading to the observatory, C 5. This brave but weak general was at his own desire sent by Louis XVIII. to repulse Napoleon after the landing from Elba; but instead of so doing went over with his army and joined the Emperor. For this he

was sentenced to death by the Chamber of Peers, and shot on the spot where his statue now stands, 7 Dec. 1815. He was buried at Père la Chaise, where his grave still remains without a monument. This statue was placed here 7 Dec. 1853; the artist Rude has not been fortunate in his work. The names of the different battles at which Ney was present are engraved on the pedestal.

Neuve la Banque, Rue, D 2, a new street, remarkable for the handsome *Mairie* of the 3rd arrondissement, the adjoining barracks of the *Gendarmerie*, and the *Timbre Impérial*, or Central Stamp Office, opposite.

Nicolas des Champs, St., E 3. A ch. of the 15th and 16th cents., in the Rue St. Martin, near the Conservatoire des Arts et Métiers, in the florid Gothic style. The interior, consisting of a long aisle and choir, with double aisles, has a handsome groined roof; the upper part, including the choir, has been barbarously modernized, the Gothic piers being converted into Doric fluted columns, and the pointed arches rounded off; the façade, consisting of a triple gable front, still offers some good Gothic tracery. Gassendi and Mlle. de Scudery were buried here. The bell-tower at the W. end is a good specimen of the 16th centy.

Nicolas du Chardonnet, St., D 5 (on the Boulevard St. Germain). A church rebuilt 1656-1709 in the Italian style of that period. There are in it many pictures and statues, &c., but nothing remarkable. This ch. contains the monument of the mother of Lebrun the painter, from the artist's own design, and that of the painter himself, with his bust, by *Coysevox*.

*****Notre Dame, Cathedral of, D 5**. The metropolitan ch. of Paris. Stands on the Isle de la Cité, and is approached by an open space or square called Parvis (Paradisus) Notre Dame. The existing edifice was begun 1160, on the site of an older one, by Bp. Maurice de Sully. The choir was completed 1196. The rest of the building seems to have been finished about the year 1350, and to have remained untouched until 1700, when a series of barbarous alterations, continued for many years, were only to be followed by wanton destruction and desecration during the Revolution. In 1793 this ch. was designated "The Temple of Reason," and on the 10th of Nov. was celebrated in it the Feast of the Goddess, who, impersonated by the wife of one Momoro, and seated on the high altar, returned the devotion of her worshippers by a kiss!! Since 1845 the outside has been very judiciously restored and repaired under the direction

of M. Viollet le Duc and M. Lassus; and new statues have refilled the niches, the abominations of Louis XIV. and XV. in the Italian style have been swept away, and the old design restored as nearly as possible. The same has been done in the interior, the restoration having just been completed, and the edifice reconsecrated in May, 1864. *The West Front*, the grandest feature in the building, and scarcely exceeded anywhere, was not commenced till about 1214. Its 3 lofty recessed portals enclose 3 tiers of bas-reliefs—the Last Judgment in the central, with scenes from the Life of the Virgin in the two lateral ones, &c.; while in niches at the sides are ranged saints, angels, and prophets; in a series of 28 arches above are statues of kings of France; the whole restored since 1850. These gates are picturesquely described in Victor Hugo's '*Notre Dame de Paris*.' The door into the transept on the N. side of the ch. was built in 1312, and the smaller one, called the *Porte Rouge*, on the same side, beyond it, in 1419, by the Duke of Burgundy after the murder of the Duke of Orleans; the S. portal in 1257, by Jean de Chelles, is adorned with numerous and curious bas-reliefs. The two massive square towers without spires rise to a height of 224 ft. In the S. tower hangs the bell called the *Bourdon*, weighing 16 tons. The view from the top is one of the best of Paris, as it commands the course of the Seine and bridges. *Entrance* (20 c.) on the N.W. side. The general character of the architecture of N. D. is heavy; one very prominent feature of the exterior is the number and size of the flying buttresses. An elegant tall and slender spire has been raised since 1860 on the roof, at the intersection of the nave and transept, to replace one which was pulled down in 1792. The *Rose Window* of N. transept, 40 ft. diameter, is filled with old glass.

The *interior* presents a noble vista, 390 ft. in length; a central aisle 105 ft. high, with double side aisles and chapels beyond opening into them, introduced in the 13th cent. into the spaces between the buttresses. The double aisles and chapels, like in most of the early Parisian churches, are continued round the choir. The 2 noble rose windows in the transepts, each 36 ft. diameter, are filled with coloured glass of the 13th cent.; the windows of the choir have been recently filled with very brilliant painted glass by living artists; the nave is bare of monuments, owing to the perverted taste of the age of Louis XIV., when the old tombstones were removed in order to pave the floor with marble, and the inexorable fury of the Revolution of 1793, which removed or broke what remained.

The *Choir* is separated from the nave by an iron railing. Entrance may be obtained on paying $\frac{1}{2}$ a franc, which includes the in-

spection of the relics in the sacristy. Before the altar of N. D. the boy-king Henry VI. of England was crowned king of France, 1431; the present altar is modern, with a marble group of the Descent from the Cross by Coustou. On the outside of the wall enclosing the choir are inserted 23 alto-reliefs representing events in the life of Christ; those on the N. side by Maistre Jehan Ravy; those on the S. later (1352), inferior, by Jean Bouteiller. The greater part of these reliefs were taken away under Louis XIV., and Italian ones substituted! The old, having been discovered, have been replaced. In the chapels behind the choir are 3 modern marble monuments—of Card. de Belloy giving alms to a mother and child, by Deseine; of Archbp. Juigné by Cartellier; and of Archbp. Affre, killed in attempting to pacify the insurgents in the Faubourg St. Antoine in 1848. The painted glass of the windows is mostly ancient. The interior has undergone complete restoration and renovation, and Notre Dame, in its simple uncoloured grandeur, now presents one of the most magnificent specimens of the early Gothic in any country. The decoration of the numerous chapels out of the aisles is in a tawdry style, quite unworthy of the magnificent edifice out of which they open.

On the S. side of the ch. stood the Archbishop's Palace, destroyed by the mob in 1831; the site is now occupied by the Gothic sacristy and a promenade with trees, fountains, &c.

The *Sacristy*, a modern Gothic structure, designed by M. Viollet le Duc, of considerable elegance, will be worth a visit. Entrance on the rt. of the ambulatory, 50 c. The treasures of the ch. were stolen in 1793, in 1831, and again in 1860; but on the latter occasion a part of the objects carried off were found in the Seine. Here are still shown magnificent sets of costly priest's vestments, coronation relics of Napoleon, church plate—amongst which the ostensor of St. Louis from the Ste. Chapelle much restored, that presented by Louis XVIII. to the ch. on the occasion of the baptism of the Duke de Bordeaux—the cross worn by St. Vincent de Paul when attending on Louis XIII.'s last moments, a cast from the face of Archbp. Affre, and the 3 vertebræ, with the bullet with which he was shot by the republican ruffian of the Faubourg St. Antoine, June 25, 1848. Among the relics are cited 2 thorns from the Crown of the Saviour, to preserve which the Sainte Chapelle was erected by St. Louis, and one of the nails of the Cross, formerly in the ch. at S. Denis. The entrance to the ambulatory is open, without fee, during 2 hours in the morning on week-days, and until the termination of high mass on Sundays.

Notre Dame des Blancs Manteaux, E 4, a ch. formerly the chapel

of a convent of Reformed Benedictines, now converted into the Mont de Piété; built 1687; it contains nothing remarkable except a good Italian picture of the death of St. Pétronilla.

Notre Dame de Bonne Nouvelle, D 2, rebuilt in 1835 in the classical style. There are many modern paintings and statues in it, but none worth particular notice.

***Notre Dame de Lorette**, D 2, at the N. extremity of the Rue Lafitte, a highly decorated modern ch., after the style of the smaller early Roman basilicas; should be visited on a bright day. This ch. was begun in 1823; and though mediævalists may assert that it does not resemble a ch., it is an imitation of the early Christian churches, the best preserved of which now remaining is that of *S. Agnese fuori le Mura* at Rome. The exterior is not very remarkable. The façade consists of a deep Corinthian pronaos of four columns; the interior, 226 ft. long, 59 ft. high, of a nave, double aisles, choir, and apse; the style Ionic, the columns of yellow limestone imitating marble.

The interior is gorgeously gilt, stuccoed, and painted. The chapels most deserving of notice are one decorated by Roger, on rt at the entrance, for baptism; one at end of the rt. aisle, for the Holy Communion, by Perrin; and that opposite, by Orsel. The fourth, for marriage ceremonies, contains a statue of the Virgin, and a painting by Blondel; the Crowning of the Virgin, with the Four Evangelists, on gold ground, in the hemicycle over the high altar, is by Picot; the 8 subjects from the life of the Virgin over the columns are by Dubois, Langlois, Vinchon, Hesse, &c. The vault of the choir has paintings by Delorme; and on the piers two large subjects of the Presentation in the Temple, and Christ disputing with the Doctors, by *Heim* and *Drolling*. The bronze rails of the chapels and choir are handsome.

This is the ch. of a large modern quarter of Paris; and as the French object to living in a new house, the numerous apartments in this quarter were at first let at low rates, and many tenanted by women of doubtful character, to whom the name of *lorettes* was given in consequence.

Nurseries. See *Seedsmen*.

Observatoire (Observatory), C 6, a large building, very conspicuous from the Luxembourg garden. The principal part was erected by Claude Perrault in 1670, but, not being adapted to the wants of modern science, other buildings have been added for the reception of the more useful instruments. These are of course not shown

except to scientific visitors with a special introduction; indeed, since the accession of the present director there is no public establishment in Paris to which there is so much difficulty in obtaining access. The first floor has been diverted from its original purpose by being converted into dwelling and reception-rooms for the Senator-Director; the second contains the library and a collection of antiquated astronomical instruments. The really working part of the establishment is in the low buildings on the l., which contain the transit instruments, circles, and meteorological instruments; the great dome on the roof contains a gigantic equatorial hitherto used to little purpose. From the roof there is a very *fine view* over Paris. In the distance will be seen an obelisk on Montmartre, due N. of the Observatory, and on the prolongation of a line traced on the floor of one of the rooms, and this line is the meridian of Paris, from which the longitudes are reckoned by the French. Beneath the building are wells, formerly used for experiments on gravity, temperature, &c. Arago was for many years the chief of the Observatory, and has been succeeded by M. Le Verrier, the present Imperial Astronomer. The handsome lecture-room, which during Arago's lifetime was overflowing crowded with auditors, has been razed to extend the dwelling of the director, who is lodged with all the magnificence of a dignitary of the Imperial court, very differently from our Astronomer Royal. The Paris Observatory is far behind our national one at Greenwich, both as regards its capabilities, its instruments, and, what is of more importance, the work which it turns out. In this respect England has nothing to envy the Imperial establishment. The estimation in which the Paris Observatory is held by the scientific world has declined since the death of Arago; it is certainly behind those of Greenwich, Pulkowa, Rome, and Berlin, as regards its practical utility.

Octroi. A tax, principally on eatables, wines, and liquors; but also on most other things which are brought into a French town. Part of this tax goes to the government; part supplies the place of the English borough-rate, parish-rate, &c., and is applied to the general purposes of the town. It was for the purpose of levying this tax that the old octroi wall of 1784 was built, with gates called *Barrières*, and the *Boulevarts extérieurs* were made. This wall formed the boundary of Paris until 1 Jan. 1860, when the limits of the octroi were extended to the line of the fortifications, thereby trebling the area of Paris (see Part II.). There are 66 octroi entrances or gates (*Portes*), and the officers employed in levying the duty amount to 2000. As a matter of form every carriage entering Paris is stopped and looked into. Carts are really searched, and

duty levied on every taxable article. The receipts of the Paris octroi are about £2,000,000. An ox pays 63 fr., a cow 10 fr., a sheep 5 fr. Wine pays per hectolitre (22 gal.) in cask 11 fr., in bottle 19 fr., &c. &c.

Omnibuses are very numerous, large, and roomy, although slow in their progress compared with those of London. Passengers pay as soon as they are seated, and there is a check on the conductor in the shape of a dial, the hand of which he is bound to turn, and so strike a bell for each person who gets in. The fare is 30 c. inside and 15 c. outside, and there is an elaborate system of correspondence between all the lines; those who wish for a *correspondence* should ask for a ticket on paying; only inside passengers, or those on the outside on paying an additional 15 c., are entitled to this benefit. All the omnibuses belong to one company, who enjoy a municipal monopoly. The carriages on the several lines are of different colours, and the lines lettered as follows. Those are marked with a star which the English visitor is most likely to use:—

- A. Auteuil to the Palais Royal, carriages yellow—passing by Passy, and along the Rue des Batailles, Quai de Billy, Place de la Concorde, and Rue de Rivoli.
- B. Chaillot to the Strasburg Rly. Station, C. yellow—along the Champs Elysées, Madeleine, Rue St. Lazare, and Boulevard de Strasbourg.
- * C. Courbevoie and Neuilly to Place du Louvre, C. yellow, parallel to the Bois de Boulogne—along the Avenue de Neuilly, the Champs Elysées, and the Rue de Rivoli.
- D. From the Ternes and Faubourg du Roule to the Boulevards des Filles de Calvaire and Temple, C. yellow—passing through the Faubourg St. Honoré, Place de la Madeleine, and the Halles.
- * E. Bastille to the Madeleine, C. yellow—along the Boulevards.
- F. Monceaux to the Bastille, C. brown—passing by Rouen and Havre Rly. Station, Place des Victoires, Rue Rambuteau, Place Royale.
- G. Batignolles to the Jardin des Plantes, C. brown—along Rue de Clichy, Chaussée d'Antin, Rue St. Honoré, Rue de Rivoli, Place du Châtelet, and Rue Cuvier.
- H. Clichy to the Odéon, C. yellow—passing by Avenue de Clichy, Boulevard des Italiens, Rue de Richelieu, Place du Palais Royal and Carrousel, Rues de Grenelles, Tournon, and Vaugirard.
- I. Montmartre to the Halle aux Vins, C. green—passing by Faubourg Montmartre, Place des Victoires, Pont Neuf, Pont and Quai St. Michel, Place Maubert.
- J. Place Pigale to La Glacière, C. yellow—by Faubourg and Rue Montmartre, Halles, Place du Châtelet, Boulevard Sébastopol, Faubourg St. Jacques.
- K. Chapelle St. Denis to Collège de France—along Rue du Faubourg St. Denis, Rue St. Denis, Pont au Change, Boulevard Sébastopol.
- L. Villette to St. Sulpice, C. yellow—along Faubourg St. Martin, Petit Pont, Rue de Seine.
- M. Belleville to the Ternes, C. yellow—along the exterior Boulevards to the Barrière de l'Etoile, a very good way of seeing the whole northern line of the outer Boulevards.
- N. Belleville to Place des Victoires, C. green—along the Rue Faubourg du Temple, Porte St. Denis.
- O. Ménilmontant to La Chaussée du Maine, C. green—across Paris N. to S., along Rues de Ménilmontant, Vieille du Temple, Rivoli, Places de l'Odéon and St. Sulpice, Boulevard de Mont Parnasse.

- * P. Charonne to the Place d'Italie, C. yellow—along the Rue de la Roquette, Place de la Bastille, Pont d'Austerlitz, Boulevard de l'Hôpital.
- * Q. Barrière du Trône to Palais Royal, C. yellow—along Faubourg St. Antoine, Place de la Bastille, Quai des Célestins, and Rue de Rivoli.
- R. Barrière Charenton to Faubourg du Roule, C. green—by Rue St. Antoine, Place du Palais Royal, Rue and Faubourg St. Honoré.
- * S. Bercy to the Place du Louvre, C. yellow—along the Quais, Place de la Bastille, Rue St. Antoine, Rue de Rivoli.
- * T. Place Cadet to Barrière de la Gare d'Ivry, C. yellow—by Rue St. Martin, along the quays, Pont de la Tournelle, Quai St. Bernard, across the river, Jardin des Plantes, Orleans Rly. terminus.
- U. Bicêtre to the Halles, C. yellow—along the Rues de Fontainebleau, St. Victor, Pont d'Arcole, Rue de Rivoli.
- V. Stat. du Nord to Barrière du Maine, C. brown—along the Rue and Boulevard Montmartre, Place de la Bourse, Place des Victoires, Pont Neuf, Rue de Sèvres, &c.
- * X. Vaugirard to Rouen Rly. terminus, C. yellow—from the S. side of Paris, by Place du Palais Royal and Place des Victoires, Rue des Capucines, Rue St. Lazare.
- * Y. From Grenelle to the Porte St. Martin, C. brown—along the Rues St. Dominique, du Bac, Pont Royal, Places du Carrousel and du Louvre, Rue Montmartre, Boulevards Poissonnière and St. Denis (Est)—from S. side of Paris, by Place du Palais Royal, Rue J. J. Rousseau, Faubourg Poissonnière, and Barrière de Strasbourg.
- Z. Grenelle to the Bastille, C. brown—along Esplanade des Invalides, Rue de Grenelle, Place St. Sulpice, Ecole de Médecine, Pont de la Tournelle, Rue St. Antoine.
- A B. Passy to the Place de la Bourse, C. green—along the Avenue de St. Cloud, Place de l'Etoile, Faubourg St. Honoré, Boulevards de la Madeleine and Italiens, Rue Vivienne.
- A C. La Villette to the Champs Elysées, C. green—along Rue Lafayette, Faubourg Poissonnière, Rue de la Paix, Place Vendôme, Rue Royale St. Honoré, Place de la Concorde.
- A D. Château d'Eau to the Pont d'Alma, C. green—along Rues du Temple and Rivoli, Place du Châtelet, Place Dauphine and Pont Neuf, Rues St. Dominique and Grenelle, Boulevard d'Alma.
- A E. Vincennes to Conservatoire des Arts et Métiers, C. green—by the Place du Trône, Faubourg St. Antoine, Boulevard du Prince Eugène, and Boulevard Sébastopol.
- A F. Pantheon to the Gardens of Monceaux, C. green—along the Rue Soufflet, Place St. Sulpice, Rue St. Dominique, Place and Pont de la Concorde, Place de la Madeleine, Boulevard Malesherbes.
- A G. Mont Rouge to the Strasbourg Rly. Station, C. brown—along the Rue d'Enfer, Pont au Change, Place du Châtelet, Boulevards de Sébastopol and Strasbourg.

Opéra Français, or Académie Royale de Musique, D 2 (see *Theatres*). Principal entrance from the Rue Lepelletier, near the Boulevard des Italiens. In the front of this building, the Orsini conspirators made their desperate attempt to destroy the Emperor by means of explosive shells thrown under the carriage in which the Emperor and Empress were going to the opera. Neither of them were touched, but 140 persons were more or less injured, and 8 died of their wounds. A new house is in progress, opening on the Boulevard des Capucines, and opposite the Rue de la Paix, to replace the present theatre.

Oratoire, D 3. A large ch. in the Rue St. Honoré and Rue de

Rivoli, built for the priests of the Oratory in 1630, on the site of the Hôtel of Gabrielle d'Estrées, now a French Protestant ch. belonging to the sect called *Réformés*, or Calvinists. Service every Sunday.

Orleans, Duke, death of. See *Ferdinand, St.*

***D'Orsay, Palais, C 4.**

Porter shows visitors round at any time before 12. 1 or 2 fr. Entrances Rue de Lille.

A handsome building on the S. bank of the river, opposite the Tuileries Gardens, begun by Napoleon I. It was completed and magnificently decorated under Louis Philippe, and is now occupied by the *Cour des Comptes*, the great Audit Office of the Empire, and for the meetings of the Conseil d'Etat. The building is like an enormous, but rather heavy, Italian Palazzo. It encloses one large and two smaller Courts, with porticoes, statues, &c. Besides the numerous offices, which are not shown, there are two series of magnificent state apartments, waiting-rooms, council-rooms, &c., all on a vast scale, and gorgeously gilt and painted with allegorical pictures, portraits of eminent Frenchmen, historical subjects, &c. Most of the painting and decorations were executed under Louis Philippe; but those in some of the rooms were only added in 1855. The view from the windows over the river towards the Tuileries is very fine.

Ouroq. See *Canal and Waterworks.*

Paix, Rue de la, C 2, 3. A fine wide street leading from the Place Vendôme to the Boulevard des Capucines, built on the site of a large Capucin convent. The shops in this street are amongst the most elegant in Paris, and the upper parts of the houses form fashionable residences and furnished hotels. The Hotels Mirabeau, De la Paix, Hollande, Westminster, and Douvres are here.

Palais Bourbon, Place du, B 3. S. of the Palais du Corps Législatif. In the centre is a pedestal now occupied by a huge statue of Justice. The pedestal was intended for a statue of Louis Philippe; after 1848 a large plaster statue of the Republic was placed upon it.

Palais de l'Industrie, in the Champs Elysées, B 3, erected by a company in 1852 from the designs of Viel, as a place for the exhibition of objects of national industry, and erected by two English contractors, Messrs. York and Goldsmith. It has since been purchased by the Government as a permanent building for exhibition of works of Art, horticulture, agriculture, &c. On the outside are numerous busts in bas-relief of celebrated men of every country,

the French of course preponderating. The palace is surrounded by gardens very handsomely laid out.

****Palais de Justice, D 4.**

Can be seen every day, but at present only the *Salle des Pas Perdus*, the law courts, and *Sainte Chapelle* are shown. As it is not easy to find the different places in it, time and trouble will be saved by taking one of the commissioners who haunt the entrance (1 fr.).

There was probably a Roman palace or castle on this site; the Capetian kings and St. Louis certainly inhabited the spot, and it was the usual royal residence until the reign of Francis I., who quitted it for the *Hôtel de St. Paul*; it has since been used for the *Parliament of Paris*, the courts of justice, and a prison. Accidental fires in 1618, 1737, and 1776, have destroyed all the ancient palace except the *Sainte Chapelle*, the vaults under the *Salle des Pas Perdus*, clock-tower, and the 2 circular towers on the quay. It is a vast building, and consists of 1. ****Sainte Chapelle* (described under that name); 2. **Salle des Pas Perdus* and courts of justice; 3. ***Conciergerie* and towers on the quay; 4. Numerous courts of law, handsome modern buildings with nothing remarkable about them. Nearly £1,000,000 has been spent in repairs and rebuilding of this palace since 1831.

The gloomy front to the quay is of the 14th cent., but has been repaired and almost rebuilt. The large square tower at the corner is the *Tour de l'Horloge*, with its splendid clock-dial, erected in 1853, in imitation of one of 1585. The next tower, which is circular, is *la Tour de Montgomery*, between which and the adjoining *Tour de César* is the entrance to the *Conciergerie*; out of this door the victims of the Revolution passed from their prison to the scaffold. The buildings between this and the 3rd tower (the *Tour Bombée*) also form part of the *Conciergerie*. Passing from the *Quai* to the E. front of the building, we find ourselves before a very handsome iron railing. On the l. will be seen the *Sainte Chapelle*: immediately in front a broad handsome staircase leads to an ante-hall, out of which in front open the stairs leading to the *Cour Impériale*, and on the rt. to the *Salle des Pas Perdus*, a vast but not elegant hall, out of which open the different law-courts, especially the *Cour de Cassation* and *Civil Chambers* of the *Cours de 1^{re} Instance*, much in the same manner as *Courts of Chancery* and *Common Law* do from *Westminster Hall*. This *Salle* occupies the place of the great hall of the palace, built by St. Louis, and used for the grand ceremonies of the monarchy. At one end was the celebrated marble table on which the royal contracts of marriage and decrees were signed, and on which the *Clercs de la Basoche* used to act their plays. This great hall was burnt in 1618, and it is said that the fire

was occasioned in destroying the documents connected with the trial of Ravallac. The present hall was built by Desbrosses a few years afterwards. It is 235 ft. long. 88 ft. wide: on one side is a large monument by Bosio to Malesherbes (with his statue above, and his interview with Louis XVI. in his prison before his trial, in relief, below), the intrepid defender of Louis XVI. before the Revolutionary Tribunal. Except during the months of August and September, the hall is plentifully sprinkled with barristers in gown, bands, and cap (toque), clients, witnesses, clerks, &c.; and there are several seats occupied by public writers at the service of those who are deficient in the useful arts of reading and writing. From this hall passages and staircases lead to the numerous courts, such as the Courts for the Department of the Seine (*Tribunal de 1re Instance*), Imperial Court of Appeal (*Cour d'Appel*), Great Court of Appeal (*Cour de Cassation*). The latter was the chamber in which the old Parliaments of Paris sat, where the *Lits de Justice* were held, and where the remarkable scene of annulling the will of Louis XIV. took place. The place where the will was enclosed in the wall is in one of the existing passages. The visitor will, however, seek in vain for anything to recall the scenes of the old parliaments, as the hall was completely modernised in 1810, and is scarcely worth visiting. In this hall took place the trials by the Tribunal Révolutionnaire, by which so many victims were despatched to the scaffold. Here Queen Marie Antoinette, Mad. Elizabeth, the Girondins, &c., were condemned. The seat of the prisoners was about the centre of the l.-hand wall. A small door in the l. corner led to the Conciergerie, by which the prisoners were brought before their sanguinary judges; the King was tried before the Convention, sitting in the Convent of the Feuillants. Another staircase leads to the *Cour d'Assises* (the Central Criminal Court of Paris), where respectably dressed persons are allowed to occupy good seats, and can hear a trial on all ordinary occasions. In the *Première Chambre de la Cour Impériale* is a painting by Van Eyck, part of an ancient Calvary. In the Court of the Sainte Chapelle, on S. of the Palace, a stair leads to the minor Criminal Court or of Police Correctionnelle. The buildings round this court are occupied by offices of the tribunals. A passage leads to the Sainte Chapelle, and another passage to the

Conciergerie, or ancient prison of the palace, still used as a place of temporary confinement for criminals, and not shown without a permission from the Prefect of Police, to be obtained on application from a diplomatic agent. During the Reign of Terror this prison served as a sort of antechamber to the guillotine, the prisoners who were destined for execution being usually

transferred to this place. Queen Marie Antoinette was brought here from the Temple on 1 Aug. 1793, and remained until her execution, 26 Oct. It was from here that the prisoners were taken by daily batches (*fournées*) in the fatal carts, and carried to the guillotine. Here it was that 288 prisoners were massacred by the mob in Sept. 1792. From here Bailly, Malesherbes, Madame Roland, Danton, were taken to the scaffold. And here at length Robespierre and 17 of his adherents were confined the night before their execution. Here also the present Emperor was confined for a short time after the failure of the attempt on Boulogne. The alterations and repairs in progress render it difficult to give a trustworthy account of what is now to be seen in the interior; indeed much of the ancient edifice has been pulled down and removed. Several of the rooms in the towers are curious, and contain their ancient fireplaces. The present sacristy of the chapel was Marie Antoinette's prison. The chapel itself was the scene of the banquet of the Girondins on the night before their execution. In one of the rooms are stone slabs called *tables des Charités de St. Louis*, where that king is said to have distributed alms. The vaults and passages under the Salle des Pas Perdus formed part of the old palace, and are supposed to have been the king's kitchens. The ancient Chambre des Comptes was burnt in 1737; it occupied one side of the court of the Sainte Chapelle, where the offices of the Prefect of Police now are; the present Cour des Comptes has been transferred to a magnificent palace on the Quai d'Orsay.

In front of the Palais de Justice is the elegant façade (in the cinquecento style, surmounted by an octagonal cupola, extending along the *Quai aux Fleurs*) of the large building of the Tribunal du Commerce, which until lately had held its sittings at the Bourse. A new front to the Palais de Justice, on the W. side, towards the Rue de Harlay, is a strange mixture of Doric and Egyptian style, with huge eagles at the angles.

*****Palais Royal**, C D 3, opposite the Louvre, between it and the Rue Neuve des Petits Champs, and adjoining the Place des Victoires, on the site of *Cardinal Richelieu's Palace*; the *prouws* of vessels with which one of the colonnades is adorned were his badge. On his death it reverted to the crown, and was presented by Louis XIV. to his brother the Duke of Orleans, from whom it passed to the *Regent Duke of Orleans*. Here, but not in the existing edifice, was the scene of the almost incredible orgies in which the Regent and his daughter played so great a part. The grandson of the Regent was the no less celebrated, and perhaps more notorious, *Philippe Egalité*.

In his time, about the year 1765, a fire burnt a great part of the palace; and after it was rebuilt, in 1781, he, being much embarrassed, erected the present ranges of shops which surround the gardens. This determination at first irritated the Parisians, as the gardens had always been public, but the splendour of the buildings and shops soon reconciled them to it. At the commencement of the first Revolution *Camille Desmoulins* and other mob orators used to make their inflammatory speeches in the gardens, and here on 13 July 1789 was given the signal for the insurrection which ended in the capture of the Bastille; on this occasion the tricoloured flag was first adopted; it was compounded of white, the old French colour, and red and blue, the colours of Paris. After the execution of Philippe Egalité, the Palais Royal was sold by auction to different purchasers, but was mostly repurchased by the Orleans family after the Restoration, repaired, and beautified. Until the public gambling-houses were suppressed, the first floors of many of the houses in the Palais Royal were devoted to play, and immense sums were lost here by Marshal Blucher and others when the allied armies occupied Paris. The Orleans family inhabited the palace until the Revolution of 1830. During the Revolution of 1848 the palace was plundered, and the interior was destroyed by the mob. The magnificent library of Louis Philippe was burnt at the same time. After order was re-established it was used as a barrack. The Emperor Napoleon III. made it over to his uncle Jerome, who inhabited it until his death; from him the state apartments have devolved to his son; they have been fitted up most splendidly. The interior is not shown to the public; the staircase and its balustrades and the Galerie des Fêtes are magnificent. The *Palace* forms three sides of the court facing the Rue St. Honoré, the Théâtre Français adjoining it. The court behind is surrounded with shops, divided from the Great Square or *Jardin* by a glazed gallery, —the *Galerie d'Orléans*. Beyond the gallery is the *Jardin*, long the heart of Paris, now perhaps superseded by the Boulevards. This interior space is about 230 yards long and 100 yards wide, ornamented with trees, fountains, &c., and surrounded by buildings, which, if not perfect in an architectural point of view, produce a singularly gay and cheerful effect, whether seen by day or night. Round the garden are arcades with shops, mostly cafés, jewellers, and money-changers, forming a very pleasant stroll in all weathers. How so many jewellers and watchmakers can find a living is a problem which may puzzle a stranger. At the N. or upper end are the well-known restaurants of the *Trois Frères Provençaux*, *Véfour*, and *Véry*. A band usually plays about six o'clock in fine evenings *in the middle of the garden*.

Palais Royal, Place du, C 3, on the S. front of the Palais Royal. There was a small square here where some of the Municipal Guard had a desperate conflict with the insurgents on 24 Feb. 1848; the present Emperor enlarged it in all directions, and opened the Palais Royal to the new buildings of the Louvre; the Hotel du Louvre forms the E. side of it; on the W. side is the central rendezvous station of nearly all the omnibuses in Paris, and the Théâtre Français.

Palais des Thermes. See *Cluny*.

Panthéon. See *Ste. Geneviève*.

Parks and Palaces. See *Tuileries, Champs Elysées, Monceaux, Bois de Boulogne, Bois de Vincennes, Passy, Luxembourg*. The annual expense of keeping up the gardens and parks of Paris is not less than 100,000*l*.

Parvis Notre Dame, D 4. The open space in front of the cathedral. The name is corrupted from Paradissus. This square is about to be enlarged by the removal of the Hôtel Dieu to the N. side, extending to the Seine along the Rue d'Arcole—the present buildings to disappear and be replaced by a quay along the S. bank of the river.

Passages. Paris possesses a number of these, like our Lowther and Burlington Arcades, consisting entirely of shops. They were more in fashion some years ago, but are now filled with second-rate shops only. The principal passages are—*Passage du Saumon*, D 3, in the Rue St. Denis; *Passage Jouffroy*, D 2, on the Boulevard Montmartre, one of the newest; *Passage Colbert*, D 3; *Passage des Italiens*, D 2, between the Rue de Richelieu and the Boulevard; *Passage des Panoramas*, D 2, one of the most crowded; *Passage Choiseul*, C 3, the longest; *Passage Verododut*, near the Palais Royal; *Passage Delorme*, C 3, between the Rucs de Rivoli and St. Honoré; *Passage du Saumon*, out of the Rue Montmartre, &c. &c.

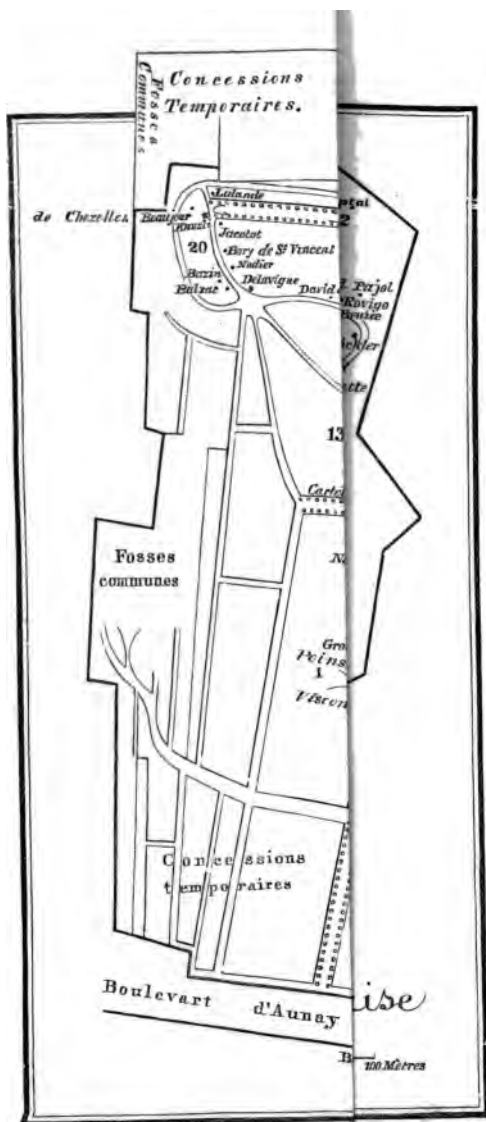
Passy, A 3. A suburb on a rising ground above the Seine W. of Paris. It contains some good houses—those of the Delessert family in particular—a great many schools, and several manufactories; it now forms the XVIth Arrondissement of Paris. Passy was the residence of Benjamin Franklin whilst envoy from the United States to France. The house in which he lived was at No. 40, in the Rue Basse, formerly the Hôtel Valentinois. Amongst the residences of modern celebrities are those of Rossini, a pretty Swiss chalet, surrounded by a handsome garden; of M. Jules Janin, No. 5 *bis*, in the Rue de la Pompe. Béranger, the poet, passed the last years of his life here. One of the most interesting objects to be visited at Passy is the Artesian well, perhaps the most

extraordinary work of the kind; it is situated near the intersection of the Avenue de St. Cloud and the Rue du Petit Parc, commenced at the end of 1854, under the direction of M. Kind; after various mishaps it was only completed in September, 1861, but with complete success, attaining the subterranean current of water, in the strata below the chalk, at a depth of 1926 Eng. ft. (586½ mètres) from the surface, or 1752 ft. (533½ mètres) below the level of the sea, the diameter of the bore being 27½ inches, and the quantity of water furnished (Feb. 1, 1866) in 24 hours from 9000 to 14,000 cubic mètres, or 14,000 tons English (since which, owing to a defect in the tubing, it has considerably diminished); the temperature of the water is 82° Fahrenheit. It is calculated to supply sufficient for 500,000 of the population of Paris; the entire cost having been under 40,000*l.* sterling; the water is slightly chalybeate, and contains a very minute quantity of sulphuretted hydrogen gas, which disappears on exposure to the air. At present the whole is allowed to flow into the lakes of the Bois de Boulogne. A short way beyond the artesian well, and close to the entrance to the Bois de Boulogne (the Porte de Passy), on L., is the Swiss Châlet presented to M. de Lamartine by the Municipality of Paris; and near it the Jardin Fleuriste of the city of Paris, a most interesting establishment to the horticulturist, where all the plants employed in the ornamentation of the squares, gardens, and promenades are reared. The hothouses, greenhouses, and forcing-houses are most extensive; all admirably arranged. The many semi-tropical plants which we see in the parks and gardens are grown here, from which they are planted out in the early summer, and when taken up on the approach of winter stored up here. Admittance on Saturdays. This grand establishment is entirely supported by the municipal council of the city, who deserve the greatest credit for their encouragement to it.

Patents. See *Conservatoire des Arts et Métiers*.

***Paul, St., et St. Louis, E 4.** A church in the Rue St. Antoine, formerly belonging to the Jesuits; begun 1627, finished 1641. The convent to which it was attached is now the Lycée Charlemagne. These Jesuit churches were all built about the same time, and are in the same style, imitated from the Italian edifices, a mixture of Renaissance and classical architecture. The front is lofty and imposing, the interior presents a rich and gorgeous appearance, the windows, the columns, and the walls are loaded with ornament, marbles adorn the lower part, and the high altar is an immense piece of wood-work and gilding: the dome was the first built in Paris. Bourdaloue, Biron, and many celebrities were buried here, but the Revolution swept away their tombs. The





most remarkable painting here is our Saviour in the Garden, by *Eugène Delacroix*, in the l. transept.

Pavée, Rue, E 4, was formerly full of mansions of the nobility. At the corner of the Rue Neuve St. Catherine is a remarkable one, begun by Diane de Poitiers, purchased in the 17th centy. by the *Lamoignon* family, whose name it bears; the walls are covered with crescents, horns, dogs, &c., in allusion to the name of the Royal favourite by whom it was commenced.

Pavement.—Twenty-five years ago the pavement of Paris was detestable; worse, perhaps, than in the worst parts of London. Foot pavement was unknown, except in two or three of the widest streets; everywhere else it consisted of large uneven stones, sloping from the houses down to the middle of the road, along which ran a copious gutter; and carriages were obliged to run with one wheel high up near the houses, the other low down in the gutter, splashing the foot-passengers. Great improvement was effected under Louis Philippe, but under the present emperor so much pains have been taken that London is now far behind Paris in this respect. The annual expense is nearly 25 millions of francs, half paid by the town, half by the Government. Asphalt, which is little used in England for foot-pavement, succeeds perfectly in Paris, where it is extensively employed.

Pawnbrokers. See Mont de Piété.

***Père-la-Chaise, G 3.** On the N.E. of the city. The oldest and largest extramural cemetery in Paris. Now that planted cemeteries are common in England, the visitor will hardly find it worth while to take a drive of near 3 m. to see this cemetery, especially as the height of the trees and the smoke of the Faubourg St. Antoine materially injure the once celebrated view over Paris. Omnibuses run to Père la Chaise from the Place de la Bastille with correspondence along the Boulevards, and from the Louvre every quarter of an hour. There are guides at the entrance who charge 2 fr. an hour, and it will be the best plan to take one, cautioning him not to employ more than a limited time. A good walker will be able to see all that is interesting in a couple of hours.

The N.E. extremity of the Rue de la Roquette, leading to the cemetery from the Boulevard du Prince Eugène, is filled with makers of sepulchral monuments, dealers in wreaths to decorate the tombs, crosses, &c. The ground now occupied by the cemetery was given to the Jesuits in 1705, and received its name from *Père la Chaise*, confessor of Louis XIV., who was then the superior of the order in Paris. On the expulsion of the Jesuits in 1763 it was sold and passed through several hands, until, in 1804, it was pur-

chased by the municipality to be converted into an extra-mural cemetery. Up to this time the dead had been buried in churches or churchyards within the city, and the idea of making a cemetery outside the walls seems to have originated at Francfort, and thence to have been introduced by Napoleon into France, and within the last 25 years into England. The cemetery has increased in area from about 50 to more than 200 acres. About 50 interments a day take place here; two-thirds of them are in open graves (*Fosses Communes*), where 40 or 50 coffins are laid side by side and 3 deep in a trench which is then covered over with earth. The charge for this (unless proof of poverty can be adduced) is 20 fr., and it is usual to erect near the spot a small wooden railing and cross, which costs about 15 fr., and a few flowers are usually planted. At the end of 5 years all these railings and crosses are pulled up and the wood given to the hospitals for fuel; the ground is covered with 4 or 5 ft. of earth dug from other graves or from the hill above, and a fresh tier of coffins is deposited. The next class of graves are the *Fosses Temporaires*, where for about 50 fr. a separate grave and 10 years' occupation is secured. Here each grave has a little railing, garden, and cross, or chapel. The more solid sepulchral monuments are built on land bought absolutely (*concession à perpétuité*). The price of a piece of ground 2 mètres (6 ft.) square is 500 fr. There are about 16,000 stone monuments, on which near 5,000,000*l.* have been spent in the last 50 years. The trees have now grown to a great size and make the older part of the cemetery a thick wood. Most of the celebrated Frenchmen of the present century are buried here.

Broad carriage-roads lead straight up from the principal entrance; the first turning rt., *l'Allée des Acacias*, leads to the *Jewish cemetery*, where *Rachel's* tomb is the most remarkable object. A little further on we reach the *tomb of *Abélard and Eloise*, which has always attracted much interest. Abélard died in 1142, and was buried at the priory of St. Marcel under the present tomb. Soon afterwards Heloise had his remains removed to the abbey of the Paraclet, of which she was abbess; and on her death, in 1163, she was laid near him. In 1497 their remains were removed into the church of the abbey. In 1792, when the monasteries were dissolved, they were carried in procession by the inhabitants of Nogent-sur-Seine to their parish church. In 1800 their tomb and statues were transferred to the *Musée des Monumens Français*, and placed under the canopy of the original tomb of Abélard. In 1817 they were removed to their present place, and the Gothic canopy under which they lie was raised out of the ruins of the Abbey of the Paraclet. Returning to a broad avenue which sweeps round to the l., we

come to an open circular space, in the centre of which stands the handsome monument of *Casimir Périer* (died 1832). The ground rises abruptly behind here, and on the brow some of the handsomest monuments have been placed. The large marble Doric monument to *Countess Demidoff*, perhaps the most magnificent of all, is immediately above. From the hill higher up the view has been much impeded by the growth of the trees. A path to the right leads to the tombs of B. Constant and Gen. Foy, Manuel the orator, and Béranger the poet (d. 1837). E. of this are monuments to many of Napoleon's marshals—Lefèbvre, Masséna, Davoust, Mortier, and Suchet. Near the last is the tomb of Madame Cottin. The grave of Ney (d. 1815) is at an angle between two roads, but without any monument or inscription, in the midst of a pretty flower-garden surrounded by a high enclosure of ivy. Keeping now towards the N.W., we come to the spot where several of our countrymen are laid, always a melancholy sight in a foreign land. Volney, and Sir Sidney Smith, the defender of Acre, are buried here. Near this is the tomb of Molière, which was transported from the Musée des Petits Augustins, and adjoining it that of La Fontaine, adorned with subjects taken from his fables. Along the broad road (*l'Allée des Marronniers*), between these tombs and the English part of the cemetery, are some very fine monuments: those of M. Aguado, a rich banker, of Godoy Prince of Peace, and the Duchess of Duras, are the most remarkable. The lofty pyramid is to the memory of a M. Felix de Beaujour, a rich native of Provence. Descending from the N. corner of the grounds towards the chapel are the tombs of Casimir Delavigne the poet, of Balzac the novelist, and of David d'Angers the sculptor. In the N.W. angle is the principal burying-ground at this moment (1864) for the lower orders, and beyond, the Mussulman cemetery, enclosed by walls, in which is the tomb of the Queen and Prince of Oude, on each side and behind which is a large space recently added to the grounds, the present place of interment of the lower orders. The chapel of the cemetery of Père la Chaise is a plain Doric building, from the steps leading to which is a fine view, in which the towers of Vincennes form an imposing object. There are several English monuments to the W. of the wide avenue which leads past the chapel; and in the angle between the avenues on the S. of it are those of many French actors and artists—Talma, Hérold, Bellini, Lebrun, Grétry, Boieldieu, &c. Descending from the chapel to the entrance gate, by a broad alley, are the tombs of Arago, the 2 Viscontis, Delambre the celebrated astronomer, and a short way farther S.E. that of Cuvier. The places of the tombs of the most celebrated personages, not mentioned above, will be found on the accompanying plan.

It is the custom in France for the relations and friends to visit the tombs continually, praying by them, and hanging up garlands of *immortelles*. On All Souls' day, 2 Nov., the cemetery is crowded.

When the allies advanced on Paris in 1814, the heights of Père la Chaise were defended for some time against the Russians, who at the third attempt drove back the defenders and finally bivouacked in the cemetery.

Petits Pères, Church of, D 3, or Notre Dame des Victoires, near the Bank of France, a ch. of the Austin friars, begun 1656, and finished 1739, in the Franco-Italian style of that period. The interior, as usual, is ornamented with coloured marbles, carved wood-work, several pictures by Vanloo in the choir, statues, &c. The name was given to the community of barefooted Austin friars by Henri IV., on account of the diminutive stature of the two first who were introduced to him. There is, in the 3rd chapel beyond the transept, a monument to the composer Lulli, who was buried here.

Philippe, St., B 2. Parish ch. of the Faubourg St. Honoré, at the commencement of the former Faubourg du Roule. Erected in 1784, with a Doric portico; the interior, consisting of a nave and two aisles, is in the Ionic style, with fluted columns of that order; the choir and high altar are handsome; on the vault of the latter is a large fresco of the Deposition, by *Chasseriau*. The Lady chapel behind is richly decorated with modern paintings of 12 subjects from the life of the Virgin, and her Coronation by the Saviour over the altar.

Physicians. See *Medical Men*.

Picpus, Rue de, G 5. Here was formerly a celebrated convent of nuns of the Order of St. Augustin: part of it is now occupied by those of the Sacré Cœur. Adjoining it is a private cemetery, the burying-place of many noble families—Noailles, Grammont, &c. Lafayette (died 1834) is buried here, by the side of his wife, a Noailles. Here also lie many of the victims of the first revolution.

Pimodan, Hôtel de, Quai d'Anjou, E 4, is a fine mansion of the time of Louis XIV.

Place Royale, E 4. Built on part of the site of the celebrated *Palais des Tournelles*. Henri II. having been accidentally killed by Montgomeri at a tournament there in 1559, his queen caused the palace to be pulled down: the present square was built on its site in the beginning of the 17th centy. It is a quad-

range of red-brick arcaded houses with high-pitched roofs; a garden, in the centre of which an equestrian statue of Louis XIII., by *Corlot* for the king, the horse by *Dupaty*. During the reign of Louis XIII. it was the centre of fashion, at a later period of Members of the Parliament and Magistracy: it now presents a singularly dull aspect; it usually swarms with nursemaids and children. Richelieu lived in No. 21; Marion Delorme in former days, and Victor Hugo in recent times, at No. 9. Under the Republic it was called Place des Vosges, in honour of that department, which was the first to send a contribution to the state. At the Restoration it resumed the old name. In 1848 it was again called Place des Vosges, and in 1853 it resumed its present name.

Poissy, 17 m., a village and Stat. on the Rouen Rly. 4500 inhab. Best known as one of the great cattle-markets (on Thursday) for Paris. The ch. is interesting. Nave, parts of the choir and of the towers, 11th, rest of the nave 14th and 15th centy.; much of it was very carelessly restored in the Flamboyant style in the 17th. St. Louis was born here. P. is celebrated for the Conferences held here in 1561, between the Calvinists, headed by Beza, the Papal Legate, Ippolito d'Este, representing the Roman Catholics.

Police.—This is an extensive and complicated department, and the Prefect of Police (Rue de Jérusalem) is independent of the Prefect of the Seine, and has equal rank with him. Of the secret or political police, of course, nothing but its existence is known; its agents are said to be everywhere, of all ranks, and in all places. Of policemen, such as we understand them, there are now 4500, called *Gardiens de Paris*, or *Sergents de Ville*, in imitation of the London police. The annual expense is 300,000*l.*, of which the Government pays one-half, the town the rest. These men are to be seen about the streets, in a blue uniform, a sword, a cocked hat, and a silver ship and number on their coat-collar; in spite of a somewhat severe expression of countenance, they will be found civil and attentive when applied to for information, &c.

Pompes Funèbres, Administration des (Funeral Company): office at No. 10 in the Rue Alibert. Like many things in France, the business of undertaker at Paris is a monopoly in the hands of a company, the Administration des Pompes Funèbres. The chief establishment is Rue de Miromenil, No. 55, but there are branches in each *arrondissement*. There are 9 scales of charges for funerals, which are fixed by the municipal authorities, from 7184 fr. (287*l.*) to 18fr. 75c. (14*s.* 6*d.*). Scarcely 25 or 30 in a year are above 120*l.*, and the middle classes usually consider 8*l.* a sufficient sacrifice to vanity.

About two-thirds of the funerals are conducted gratuitously, the deceased or their families not possessing the means of furnishing even the coffins: in these cases the Administration receives 5 fr. for each from the Municipality. There are 550 people employed, 180 hearses, coaches, &c.; 6000 coffins are kept in store, and the annual receipts are near 80,000*l*. By a judicious regulation the dead must be delivered to the servants of the *Pompes Funèbres* 24 hours after death, and in all ordinary cases are buried soon after that time.

Ponts or Bridges across the Seine. Of these there are 26 in Paris: 4 suspension, 4 with iron arches on stone piers, the rest of wood or stone.

Pont de l'Alma, A 3. A handsome stone bridge between the Champs Elysées and the Quartier des Invalides; begun in 1854, and adorned with statues of soldiers of the corps which took part in the battle from which it derives its name.

Pont de l'Archevêché, D 4. A small bridge connecting the Isle de la Cité with the S. bank.

Pont d'Arcole, D 4. Near the Hôtel de Ville. Was built in 1828 as a suspension bridge for foot-passengers, replaced 1855 by the present iron arch, 278 ft. span, 68 ft. wide. In 1830, when the troops were on one side and the insurgents on the other hesitating, a young man came forward and led the insurgents to the attack. He is reported to have said, "Suivez moi, je me nomme d'Arcole;" but as Napoleon performed a similar exploit, and as the young man was killed, and no one of that name was known in Paris, it is probable that he merely made some allusion to Arcole which was imperfectly heard. However, the bridge retains the name.

Pont des Arts, C 3. Opposite the Louvre. An iron bridge of 9 arches for foot-passengers only, built in 1805. 510 ft. long.

Pont d'Austerlitz, E 5. Opposite the Jardin des Plantes. Built in 1807 of iron, rebuilt with stone arches in 1855.

Pont de Bercy, or *de la Gare*, F 6. A suspension bridge, the highest up the river of those within the city boundaries.

Pont du Carrousel, or *des Saints Pères*, C 4. Opposite the Louvre. Of iron; built in 1834; 3 arches.

Pont au Change, D 4. Close to the Palais de Justice. Originally called Grand Pont (the Petit Pont being on the other side of the island) until 1141, when Louis VII. established the money-changers upon it. Originally of wood, it was often burnt or

destroyed until a stone bridge was built in 1647. The sides were covered with houses, like old London Bridge, until 1788; entirely rebuilt and widened in 1859. It forms the line of junction between the portions of the Boulevard de Sébastopol on the N. and the B. St. Michel on the S. side of the river. Until the reign of Henri IV. this was the fashionable lounge of Paris.

Pont de la Cité, D 4. A new bridge connecting the islands. Built to replace an old wooden bridge.

Pont de la Concorde, D 3. A handsome stone bridge of 5 arches, erected by Perronnet in 1790, partly with stone from the Bastille. It connects the Palais du Corps Législatif with the Place de la Concorde. The statues which are now in front of the palace at Versailles formerly stood on the piers of this bridge, and were removed by Louis Philippe.

Pont de Constantine, E 5. A suspension-bridge, for foot-passengers only, built 1838, opposite the Halle aux Vins, and leading to the Ile St. Louis.

Pont au Double, D 4. A small bridge, erected in 1835, leading from the Parvis Notre Dame to the S. side of the river. A coin called a *double* was formerly paid as toll.

Pont de l'Estacade, E 5. A small wooden bridge between Ile St. Louis and former Ile Louviers, now joined to the mainland.

Pont de Grenelle. The last bridge but one on descending the Seine, forming a communication between Passy and Auteuil on one side, and the large manufacturing suburb of Grenelle on the other. It is of 6 arches of wood, on stone piers, resting on a small island in the centre of the stream. It was erected in 1828. Lower down is an iron bridge, over which the Chemin de Fer de Ceinture crosses the river, with an upper tier for foot passengers, between Auteuil and Grenelle.

Pont des Invalides, B 3. A handsome stone bridge of 4 arches, leading from opposite the Invalides to the Champs Elysées. Erected in 1854. There are statues of Victories on the central piers. A suspension bridge was built, in 1829, in the same place.

Pont d'Jéna, A 4. A handsome stone bridge, opposite the Champ de Mars, finished in 1813. There are 5 flat arches, and groups of statues at each end. When the allied armies occupied Paris in 1815, the Prussians made preparations to blow this bridge up, and were only deterred from doing so by the well-known letter of the Duke of Wellington to Marshal Blücher, although the French attributed this to an act of heroism of Louis XVIII.

Pont Louis Philippe, D 4. A very handsome new bridge of 3 arches, connecting the N. side of the Seine with the two islands of St. Louis and la Cité, built in 1863, replacing a wire suspension one.

Pont Marie, E 4. An old stone bridge between the Ile St. Louis and the N. bank, erected in 1629, and so called from the name of the builder. This was one of the bridges which were covered with houses. It is now the oldest and most unaltered of the Paris bridges.

Pont St. Michel, D 4. S. of the Ile de la Cité. A very handsome new bridge of 2 elliptic arches, rebuilt in 1857. There was an old stone bridge nearly in the same spot, which has been pulled down, and the present built to form part of the line of the *Boulevards de Sébastopol* and St. Michel. In June, 1848, the insurgents barricaded this bridge and held it until the barricade was demolished by cannon.

Pont Napoléon III. A rly. bridge above the Pont de Bercy. It is double, giving passage to ordinary traffic as well as trains: just within the Fortifications.

Pont Neuf, D 4. The longest and most important of the Paris bridges; begun in 1578 and finished in 1604 under Henri IV. This was the second bridge thrown over the Seine, and quite superseded both as a bridge and as a public resort the old Pont au Change. It consists of two parts, the middle portion being formed of the island, and is 252 yards long, 25 yards wide. The footway was lowered and the bridge almost rebuilt in 1853. The original statue of Henri IV., which stood on the island where the present one stands, was melted to make cannon in 1792. Under Louis XVIII. the statues of Napoleon from the Place Vendôme and from the column of Boulogne-sur-Mer, and of Desaix from the Place des Victoires, were melted down to form the present statue of Henri IV., by the sculptor Lemot.

Pont Notre Dame, D 4. Between the Ile de la Cité and the Rue St. Martin. One of the old bridges formerly covered with houses; rebuilt in 1856.

Pont Petit, D 4, near the Hôtel Dieu, of 1 arch. So called in distinction from the Pont au Change, which was called Grand Pont, and formerly defended by the Petit Châtelet, as the Grand Pont was defended by the Grand Châtelet: rebuilt 1860.

Pont Royal, C 3, 4. Close to the Tuileries. It has 5 arches, and is 140 yards long. The first bridge here was built in 1632. The existing one was erected from Romain's plans in 1685, and is one

of the few bridges which have not been rebuilt within the last 30 years. On one of its piers is a scale to show the height of the river, the lowest point of which was reached in 1719, and was 80 ft. above the level of the sea. The current is strong just here; the pleasure steamers to places W. of Paris, chiefly to St. Cloud, start from below it.

Pont de Solferino, C 3. A handsome bridge of 3 low arches, opposite the middle of the Tuileries gardens, forming a very convenient communication with the Faubourg St. Germain. It was erected in 1858, and is 157 yards long.

Pont de la Tournelle, E 5. Between the Ile St. Louis and the S. bank. A stone bridge, built in 1656, so called from a tower which stood near the Gate of St. Bernard, erected by Philip Augustus.

Population. See *Intro.*

Port Royal. This celebrated convent, transferred to Paris in 1626, is now converted into the *Hôpital de la Maternité*, or Great Lying-in-Hospital, D 5, at the S. end of Rue St. Jacques, and near the Observatory.

Porte St. Denis, E 2. A triumphal arch on the Boulevard erected in 1672 to celebrate the victories of Louis XIV., and then forming one of the gates of Paris, the walls of which ran along the present Boulevards. It is 76 ft. high; the principal arch 26 ft. wide, 45 ft. high. The bas-relief above the arch represents Louis XIV. crossing the Rhine. The sculptures with which this arch is adorned are good for the period. In July 1830 the insurgents occupied the top of this and the neighbouring Porte St. Martin, and defied the efforts of the troops to dislodge them. The revolt of June 1848 began in this quarter.

Porte St. Martin, E 3. A triumphal arch (57 ft. wide, and 57 ft. high), inferior in size and beauty to Porte St. Denis; built in 1675 to celebrate the victories of Louis XIV., who appears upon it as Hercules in a full-bottomed wig. The insurgents in 1830 established themselves on the top of this also, and defied for some time the soldiers. The insurgents in June 1848 obstinately defended some of the neighbouring houses.

Post Office and Letters.

The General Post Office is in the Rue Jean Jacques Rousseau, D 3, and is one of the very few unsightly and inconvenient public buildings which Paris contains. There are branch post-offices and receiving-boxes in every part of the town. Letters

will be in time for the evening mails at 5½ p.m. at the district letter-boxes, 6 p.m. at the General Post Office, and letters for England may be posted at the stat. of the Northern Rly. till 7 p.m. (There are two mails for England—one leaving at 7.30 p.m., and reaching London next morning, and most parts of the country in the evening; the other, at 7 a.m., arrives in London in time for the letters to be forwarded to the country by the evening mail of the same day.) There are day mails to most parts of France and the Continent, for which post before 7 a.m. Letters to England may be prepaid or not, but in the latter case are charged double on delivery; for the interior of France unstamped letters pay an additional postage of one-half. A single letter must not exceed ½ oz. in weight; postage within the Paris district 10 c., a yellow stamp; France 20 c., a blue; to England and Italy 40 c., a red; to Rome 1 fr., an orange one. Stamps can be obtained at any receiving-house. The place where the letters directed to the General Post Office (*Poste Restante*) are delivered is hot, dirty, crowded, and inconvenient; letters should if possible be addressed to some hotel or to the care of a friend or banker. Letters sent to the *Poste Restante* will be given out to any one who presents the passport of the person to whom they are directed; they are not usually delivered without the passport.

Pré aux Clercs, a piece of ground in bygone days outside the Abbey of St. Germain des Prés, C 3. In the 13th cent. the University and the Abbaye each claimed it, and the consequence was, that, like all debatable ground, it became the proverbial haunt of lawlessness, riot, and debauchery, and the scene of many duels and adventures; it is now entirely covered by houses.

Pré Catelan. See *Bois de Boulogne*, and *Concerts*.

Président du Corps Législatif, Palais du, B 3. A handsome building in the Renaissance style, in the Rue de l'Université (No. 128), adjoining the Palais du Corps Législatif on the N., facing the Seine.

Prince Eugène. See *Boulevard*, &c.

Prisons. Of these there are 10 principal—*Conciergerie*, *Mazas*, *Nouveau Bicêtre*, *la Roquette* or *Dépôt des Condamnés*, *Maison Centrale des Jeunes Détenus*, opposite the latter; *St. Pélagie*, *Madelonnettes*, *St. Lazare*, *Dépôt de la Préfecture de Police*, *Maison d'Arrêt Cellulaire* or *Mazas*, *Prison pour Dettes* or *de Clichy*, and several *Military Prisons*. For permission to visit any of the prisons, application must be made to the Prefect of Police, but the permission is seldom granted to strangers without being backed by some official recommendation.

Protestants. The French Protestant clergy, as well as the Roman Catholic, are paid by and are under the control of the State: subject to this the government of each community is under boards or vestries (*Consistoires*) elected by the respective congregations. The principal Protestant churches at Paris are

Reformed, Réformés (Calvinist), *l'Oratoire*, Rue St. Honoré, 147, D 3.

St. Marie, or *La Visitation*, Rue St. Antoine, 216, G 4.

Pentemont, Rue de Grenelle St. Germain, 106, C 4.

Eglise Evangélique, Rue d'Enghein, 20, D 2.

Lutheran (*Confession d'Ausbourg*). *Billetteries*, Rue des Billetteries, 16, E 3.

Redemption, Rue Chauchat, 5, D 2. (See *Churches*.)

Quai. The Seine at Paris, unlike the Thames at London, is not bordered by wharfs and warehouses, but has on each side a broad terraced street or Quai, lined with houses and public buildings; in fact, from the Pont Neuf downwards, is a succession of palaces, public buildings, or private mansions. Under Louis Philippe and the present Emperor, the *Quais* have been widened and improved, and the walls rebuilt, &c. Next to the Boulevards and the Champs Elysées, the *Quais* are the finest and most striking features in the magnificence of modern Paris, and the visitor cannot do better than walk or drive along them. In front and below the *Quais* are, in some parts, wharfs or landing-places for goods, called *Ports*; but the Seine is so shallow that the traffic on it is comparatively small, especially since the extension of railways.

The principal are, on the N. side of the river:—

Quai de la Mégisserie, extending from the Hôtel de Ville to the Pont Neuf, chiefly tenanted by seed-merchants and nurserymen.

Quai des Tuileries or *du Louvre*, from the Pont Neuf to the Place de la Concorde.

Quai de la Conférence, from the Pont de la Concorde to the Pont de l'Alma; and

Quai de Billy, from the latter to Passy.

On the S. side of the Seine:—

Quai des Augustins, from the Hôtel Dieu to the Pont Neuf; chiefly occupied by booksellers.

Quai Malaquais, from the latter bridge to the Pont des Arts.

Quai Voltaire, from here to the Pont Royal; on it is the house where Voltaire lived, at the corner of the Rue de Beaune; also tenanted by booksellers.

Quai d'Orsay, extending to the Champ de Mars.

There are smaller quays on the Island of the City:—The *Quai aux Fleurs*, the Flower Market; the *Quai des Orfèvres*, occupied by silversmiths' shops; the *Quai de l'Horloge*, by opticians; the *Quais Napoléon* and *de l'Archevêché*; and on the Island of St. Louis the *Quais Bourbon*, *d'Anjou*, *d'Orléans*, and *Bethune*; the two latter principally inhabited by wholesale wine-merchants.

Quinze Vingts, F 5, an hospital for the blind, Rue de Charenton, in the faubourg St. Antoine. Poor blind people with their families are maintained here, to the number of 300; and there are twice as many out-door blind pensioners. The original hospital of Quinze Vingts was established by St. Louis, and stood between the Palais Royal and the present Louvre. It was removed to its present site in 1780.

Railway Stations in Paris cover an immense extent of ground, and are very magnificent, far more so than those in London; the French system of penning travellers up till the moment for starting requiring so much more room than the English system. There are 8 stations or termini in Paris:—

1. To *Rouen* and *Havre*, *Fécamp*, *Dieppe*, *Caen*, and *Cherbourg*, to *St. Germain*, to *Versailles* (Rive droite), to *Auteuil* (Chemin de Fer de l'Ouest). Stat., in the Place de Havre, off the Rue St. Lazare, C 2: rather more than a mile from the Louvre. The smallest and least ornamental of the great stations.

2. To *Boulogne*, *Calais*, *Brussels*, *Cologne*, *Northern* and *Central Germany* generally, and to *St. Denis* (Chemin de Fer du Nord). Stat., Place Roubaix, E 2: nearly $1\frac{1}{2}$ m. from the Louvre. The stat. covers about 10 acres. It is a magnificent edifice; the finest of all.

3. To *Strasbourg*, *Nancy*, *Mayence*, *Frankfurt*, and *Central* and *Southern Germany* (Chemin de Fer de l'Est). Stat. at the end of the Boulevard de Sébastopol, E 2: $1\frac{1}{2}$ m. from the Louvre. One of the handsomest and best constructed stations in Paris; the sheds and buildings cover 7 acres, and the whole stat. includes 40. The departure shed, 400 ft. long, is very handsome, and the effect from the front looking down the Boulevard de Sébastopol is magnificent.

4. To *Vincennes* (Chemin de Vincennes). Stat., Place de la Bastille, E 4: $1\frac{1}{2}$ m. from the Louvre. A short line which will be continued.

5. To *Lyons, Besançon, Marseilles, Geneva, Switzerland generally, Chambéry, and Italy, &c.* (Chemin de Fer de Lyon). Stat. on the Boulevard Mazas, F 5: $2\frac{1}{4}$ m. from the Louvre. The buildings are large and handsome, and, being raised on an artificial platform above the level of the ground, some of the terraces round it afford good views over this part of Paris. This stat. is scarcely worthy, when compared to the others, of the immense traffic on, and extent of, the railways diverging from it.

6. To *Orleans, Nantes, Bordeaux, and Bayonne, and to Corbeil* (Chemin de Fer d'Orléans). Stat. on the Boulevard de l'Hôpital, beyond the Jardin des Plantes, E 5: $2\frac{1}{4}$ m. from the Louvre: a large building without much ornament.

7. To *Sceaux and Orsay*. Stat. outside the Barrière d'Enfer, C 6: 2 m. from the Louvre. A short Rly. on a peculiar system. (See Sceaux.)

8. To *Chartres, Nantes, and Rennes, Lorient, Brest, &c.* (Chemin de Fer de l'Ouest, Ligne de Bretagne); to *Versailles* (Rive gauche). Stat. on Boulevard de Mont Parnasse, in the Faubourg St. Germain, C 5: $1\frac{1}{2}$ m. from the Louvre. A large stat. raised above the level of the ground.

Besides these Rlys. there is the *Chemin de Fer de Ceinture*, which encircles Paris on the N. side and connects all the other Rlys.; it is chiefly used for goods: and a tramway on the American system to Versailles, passing through Passy, Auteuil (where it crosses the Seine on a beautiful Viaduct), Sèvres, &c.

In calculating the time required to reach a station, it must be borne in mind that 6 m. an hour is the utmost that can be expected from a Paris cab; and that with luggage you must be at the stat. 20 min., and without luggage 5 min. before the train starts. By an excellent rule, the cabman must be paid before he reaches the stat.

Restaurant. See *Dining*.

Redemption, Ch. of the, D 2. A modern and unsightly Lutheran ch. in the Rue Chauchat, behind the Opera-house.

Rivoli, Rue de, C 3, D 3. Perhaps the finest street in the world, although the style of architecture is tame, extending from the Place de la Concorde to the H. de Ville, 2 m. wanting 80 yards. It was commenced by Napoleon I., and carried by him from the

Place de la Concorde to a little beyond the Tuileries Palace. The part between the Rue Castiglione and the Place de la Concorde occupies the site of what once formed the gardens of a convent of the Feuillants and of noblemen's houses; the part from Rue Castiglione to the Tuileries is on the site of the Manège, or stable-yard and riding-school, of the palace. In the *Manège* the Convention or Revolutionary Parliament sat. The present Emperor continued the street by cutting through the thickest masses of houses from the Place du Palais Royal to the H. de Ville, whence it has been continued to the Rue St. Antoine, thus forming a noble line of communication for military or civil purposes from one end of Paris to the other. The visitor cannot do better than drive down this magnificent street. Starting from the Place de la Concorde, he will have on rt. the Tuileries gardens; l. the *Rue St. Florentin*, with the *Hôtel Talleyrand*, the *Ministère des Finances* (Treasury), one of the largest of the great public offices in Paris; l. *Rue Castiglione*, *Meurice's*, *Windsor*, and *Brighton Hotels*, and *Galigani's Library*; l. Rue 29 Juillet; rt. the Tuileries Palace and the new range of buildings connecting the Tuileries with the Louvre; l. Passage Delorme, and further on Rue de l'Echelle, the Rue de Richelieu, and Théâtre Français: the Palais Royal is seen through the wide Place of the same name, and opposite to it, rt., the beautiful Pavillon de Richelieu, forming the central entrance on the N. to the Place du Carrousel; l. H. du Louvre; rt. Louvre Palace; l. Prot. ch. of the Oratoire; rt. Place, Mairie, Ch. of St. Germain l'Auxerrois, and Colonnade du Louvre; rt. Rue des Fossés St. Germain,—here stood the H. de Ponthieu, where Coligny was assassinated during the massacre of St. Bartholomew. There is nothing very remarkable between this and l. the magnificent Boulevard de Sébastopol; rt. Gardens and Tour de St. Jacques la Boucherie. This is the most wonderful clearance, as the whole of this open space was covered by lofty houses and narrow streets, as thick as the thickest remaining part of old Paris. A little farther on is rt. the H. de Ville, beyond which are 2 vast barracks built in 1853, probably with a view of overawing any insurgents who might collect at the H. de Ville, which had hitherto been the centre of every revolutionary movement; the ch. of St. Gervais; and the newly-erected handsome Mairie of the 4th Arrondissement. The Rue de Rivoli beyond this merges into the *Rue St. Antoine* near the Caserne Napoléon and the Ch. of St. Gervais on rt.

Roch, St., C 3, in the Rue St. Honoré, a large but ugly ch., only *interesting as showing the transition from the style of Louis XIV.*

to that of Louis XV. The chapels contain much painting and sculpture of the last century, by Coustou, Coysevox, &c. The paintings most worthy of notice are, the Triumph of Mardoche, by *Jouvenets*; a Crucifixion, by *Abel de Pujol*; a Votive Offering to the Virgin, by *Schnetz*, &c. Corneille, who died in the neighbouring Rue d'Argenteuil, and the Abbé de l'Épée, were buried here. This is one of the most fashionable churches in Paris, and the music and preaching during Lent are very good. St. Roch is the parish ch. of the Tuileries. It was opposite this ch. that General Buonaparte first came into notice by unhesitatingly firing on the Sections who had risen against the Directory and had posted themselves on the steps of St. Roch; the shot-marks long remained on the walls.

Rochecouart, Barrière, now **Place de**, D 1, at the extremity of the street of the same name leading to Montmartre. Here the insurgents in June 1848 built a regular fort of barricades and defended themselves with desperation.

Roquette, Rue de la, F 4, **Place de la**. The Rue de la Roquette runs from the Place de la Bastille and Boulevart du Prince Eugène to Père la Chaise. At the further end are two large prisons (des jeunes Détenus) for juvenile offenders, and (*Prison des Condamnés*, or *Nouveau Bicêtre*) for condemned criminals. In the open space in front of the latter prison capital punishments by the guillotine now take place.

Rueil. A village on the old carriage-road from Paris to St. Germain, about a quarter of a mile from the stat. of the same name on the rly. The Empress Josephine, and Queen Hortense, the mother of the present Emperor, who died at Malmaison close by, are buried in the parish ch., where a monument has been erected to their memories. There is a large infantry barrack at Rueil.

Sacrément, St., or St. Denis du Marais, E 4. A modern Italian ch., built in 1828. It contains many sculptures and paintings; one a Dead Christ by E. Delacroix.

Saint Aignan, Hôtel, E 3, Rue du Temple, 71. One of the old aristocratic hotels; the gateway and court surrounded by Corinthian pilasters remain. This was the residence of the Duc d'Avaux, and afterwards of the Duc de St. Aignan under Louis XIV.

*****Sainte Chapelle**, D 4. In the precincts of the Palais de Justice.

Admission by a permission from the Minister of State, but a franc or even less may serve all the purpose of this order.

PARIS.]

Q

This is perhaps the finest specimen on a small scale of the best style of Gothic architecture in France. It was raised by the architect Pierre de Montreuil in 1245-48 to contain the thorns of Our Lord's Crown and wood of the true cross, which were purchased by St. Louis from the Emperor Baldwin, and conveyed here through the streets of Paris by the king barefoot. The relics and reliquaries are said to have cost 2,000,000 fr. and the building 800,000 fr.; the endowment was on an extensive scale. After 1791 the building was used first as a club, then as a corn-store, and was for many years filled with papers and records of the law courts. In 1837 Louis Philippe determined to repair and restore this monument, and intrusted the work to M. Duban, then to M. Viollet le Duc and the late M. Lassus; latterly M. Lassus alone had the direction of the restorations. The work has been very slow and often interrupted, but is now nearly terminated. The repairs and restorations when completed will have cost 2,000,000 fr.

This celebrated building is in two stories, corresponding in level with the floors of the ancient palace, so that the lower chapel or crypt was for the servants, and the upper, on a level with the royal apartments, for the royal family. The dimensions of the upper chapel are internally 108 ft. long, 35 ft. wide, 67 ft. high, height of spire from ground 140 ft. The exterior, though fine, does not give an idea of the magnificence of the interior, and the effect is much injured by the modern buildings around it. The spire has been rebuilt, and is a copy of that which was placed on the chapel in the 15th cent. The W. end, the balustrade and turrets, were altered to what we now see them in the reign of Charles VIII. There is a porch in two stories and a rose window at the W. end, and there was formerly a flight of 42 steps leading to the upper chapel. The lower one, or crypt, is a curious specimen of Gothic architecture, and was formerly painted over; it has recently been gorgeously decorated, having formerly served as parish ch. of this quarter of Paris. The floor is covered with tombstones, chiefly of its canons. Boileau, although he had severely satirised the canons of the Sainte Chapelle in his 'Lutrin,' was buried here until his remains were removed to St. Germain des Prés. The ascent to the upper chapel is by a narrow corkscrew staircase in one of the turrets, the effect on emerging from which into the gorgeous interior is striking. The chapel consists of a lofty nave with an apse at the E. end; four wide windows on each side almost replace the walls, and seven narrower ones surround the apse. The windows are in beautifully painted glass, and the whole of the walls and the roof are covered with paintings and gild-

ing, the floor is paved with coloured tiles. The statues of the twelve apostles affixed to the pillars are admirable specimens of the 13th cent. The 4th, 5th, and 6th on the N., and the 3rd, 4th, and 5th on the S., are original; the others have been restored or replaced. The high altar and reliquary behind it are new, but are copies of the ancient ones. On each side of the nave is a recess which was occupied by the King and Queen, and on the S. a small square hole may be remarked communicating with a room from which Louis XI. used to hear mass without fear of assassination. The rose window of the W. end is of the time of Charles VIII.; the others are of the 13th cent., and have always been considered chefs-d'œuvre of design and of colour. They had suffered greatly during the Revolution, but have now been well restored under the direction of M. Steinheil. Seven windows of the nave and four of the apse are filled with Old Testament histories, three of the apse with New Testament ones, and the S.W. window of the nave is especially curious as representing the translation of the relics by St. Louis to Paris. The small subjects of the martyrdoms of saints beneath the windows and on the W. wall are poor specimens as works of art; the valuable relics formerly preserved here have been removed to Notre Dame.

****Saint Cloud, 7 m.**

Stat. on the Versailles Rly., rive droite. Omn. on tramway from Place du Palais Royal to extremity of the park at Sevres. Rly. to Autenil, and then omn. Steamer in summer from the Pont Royal in about 1 hr. Omn. is the best, except on fête days, when the Versailles Rly. will be preferable. Down stat. is not near the up one, and is $\frac{1}{2}$ m. from the Palace. The Palace is open to the public on Sundays and Thursdays from 12 to 3 o'clock, when the Imperial family is absent.

Originally a country seat of the Bishops of Paris, then of Francis I., afterwards of an Italian banker named Gondi. The palace was largely added to and the gardens laid out under Louis XIV. for his brother Gaston Duke of Orleans. It was subsequently bought by Louis XVI. for Marie Antoinette. Here Henri III. was stabbed by the monk Jacques Clement; and Henrietta of Orleans, daughter of Charles I. of England, died, not without suspicion of poison. Here took place the celebrated scene of the expulsion by General Buonaparte, or rather by his brother Lucien, of the Council of 500, who met in the Orangerie, followed by the installation of Napoleon as First Consul. St. Cloud was always his favourite residence. In 1814 the palace was occupied by Prince Schwartzenburg and the allies, and in 1815 the capitulation of Paris was signed here. Louis XVIII. repaired the palace and laid out the garden called Trocadero, so

called from a victory gained by the French in Spain in 1823. Here Charles X. signed the ordonnances which led to his deposition and flight on 30 July, 1830. Louis Philippe spent part of his summers at St. Cloud, and repaired and beautified the palace and gardens; and Queen Victoria lodged here in Aug. 1855. It is now the favourite summer residence of the Imperial Court.

The present building was erected on the site of the old château, but no part of it is older than the time of Louis XIV.; it is in the usual magnificent style of that period. There is the usual series of state apartments, lavishly decorated with paintings, gilding, Gobelins tapestry, and chandeliers, begun by Louis XIV., altered by Marie Antoinette, again by Napoleon I., and restored in at least their original magnificence by Louis Philippe. It contains 45 suites of rooms for guests, 600 other rooms, stabling for 237 horses, barracks for 2000 men.

The view from the terrace in front of the Château is very fine.

The *Parc Réservé* is near the Château, and besides gardens laid out in the style of Louis XIV., with statues, pieces of water, &c., has a large wilder portion, into which the present Emperor has introduced fallow-deer from England.

The *Parc Public* consists also of gardens and a wilder portion, and the two parks contain near 1000 acres, reaching from the Seine up to the heights of the table-land above, planted with trees, and laid out in walks and avenues, some broad and straight, others narrow and shady. There are many points commanding fine views; the best is from the *Lanterne de Diogène*, built by Napoleon I., a would-be copy of the Choragic Monument of Lysicrates at Athens. In front of the palace are two fine artificial *cascades*, the water falling over steps into a basin below, the sides adorned with statues, &c. Near this, on the l., is a basin, surrounded by trees, with a very high jet d'eau in the centre, and on certain days, usually every other Sunday in summer, the fountains and cascades play as at Versailles, though on a much smaller scale. The cascades and fountains were begun by Gondi, but much enlarged by Monsieur, brother of Louis XIV. The park contains fine avenues, shady glades, &c., and possesses an advantage over Versailles and St. Germain in the irregularity of the ground. The Fête de St. Cloud in Sept. attracts vast crowds, especially on the Sundays. It continues for three weeks, and is a sort of Greenwich fair without the drunkenness and debauchery at the latter.

St. George, Place, C 1, at the N. extremity of the Rue Lafitte, a handsome square of private houses, with a pretty fountain in the centre. **M. Thiers's** town residence is here.

Saint Paul, Hôtel. A large palace, which with its gardens occupied the space between the Rue St. Antoine, Canal St. Martin, the river, and the Rue St. Paul, or nearly so. It was built by Charles V. about the year 1364, and was not fortified, but contained a magnificent palace, the entrance towards the river, large kitchen gardens and orchards, a menagerie, &c. Charles VII. abandoned it for the neighbouring Palais des Tournelles, and it was gradually sold between 1519 and 1551. The present Rues Beautreillis, des Lions, de la Cérisaie, derive their names from parts of the old garden and menagerie. No trace is left of the original building, but some remains of mansions of the 16th cent. are to be seen in the Rue St. Paul.

Salpêtrière Hospital, E 6, for aged women, in the Boulevard de l'Hôpital, near the Pont d'Austerlitz.

Shown for a small fee.

The largest hospital in Paris, for old and infirm females and lunatics, extending over 65 acres, and containing 4369 beds; there are 4682 windows, and the roofs cover 63,130 mètres, or nearly 14 acres. It was founded under Louis XIV., and opened about 1660. The ch. was built in 1670, and will hold 4000 people. To be admitted a woman must have inhabited Paris 2 years, and be either hopelessly invalid, or upwards of 70 years old. It is always full. About one-third of the patients are insane; those who are capable of work are employed in making sacks, or in washing. There is a huge laundry, where all the washing of this institution, the Hôtel Dieu, and other hospitals, is done. The house-linen for the hospitals is also made and repaired here.

Sceaux, 7 m.

Stat. of the Sceaux Rly. Terminus outside the Barrière d'Enfer.

A prettily situated village of 2000 inh., S. of Paris, now only celebrated for its fêtes and balls. Colbert built a magnificent mansion here in 1670, but the house has been pulled down, and what remains of the gardens (*Parc*) now serves for a place of public amusement. The rly. was constructed to try a system of rails and wheels working on sharp curves, which, as far as pace goes, does not appear successful. One of the great cattle-markets is held every Monday in the alley which leads from Bourg de la Reine to where stood the Château of Sceaux; the other at Poissy, beyond St. Germain.

Schools. See *Lycées* and *Ecoles*.

Seedsmen, Nurserymen, &c. The principal sellers of flower and garden-seeds, for which Paris is so celebrated, have their ware-houses on the Quai de la Mégisserie: their gardens are at 115, Rue de Reuilly, and at Vernières near Paris: the best is that of Messrs. Vilmorin-Andrieux and Co., renowned for their flower and kitchen-garden seeds and nurseries; they live at No. 4 on this Quai, and are the principal furnishers to our Hort. Society, a great proportion of the garden-seeds used in England being grown in France. Messrs. Vilmorin, in whom every confidence can be placed, will forward any seeds to England, America, and the Colonies.

Seminaries. Young men intended for the priesthood in France are educated in special schools called *seminaries*; the principal seminary in Paris is that of *St. Sulpice*, close to the ch. of that name; it is under the direction of the Archbishop of Paris, and contains upwards of 200 pupils. Some of the religious houses have also seminaries attached to them.

Senate. See *Luxembourg*.

Séverin, St., D 4. In the narrow Place de S. Séverin, opening out of the bottom on rt. of the Rue St. Jacques. One of the finest of the Gothic churches of Paris, consisting of central nave and 2 aisles and ranges of chapels on either side. It was commenced as early as 1489 on the site of a more ancient edifice of the 11th centy. The 3 first bays of the nave, with round stumpy Norman columns, are of the 14th cent., the rest of the 15th. The exterior is not remarkable. The present W. portal, which dates from the 13th centy., was formerly that of the ch. of *St. Pierre aux Bœufs* in the Cité, and was brought hither stone by stone, and rebuilt, when that ch. was pulled down in 1837. The pointed arches of the nave are surmounted by a double row of elegant Gothic windows, the uppermost containing much coloured glass of the 15th and 16th cents. The chapels on each side have been painted by modern artists of the French school; the most remarkable being the Preaching of the Baptist, by *Flandrin*, in the 1st on rt.; the Magdalene, by the same artist, in the 7th; St. Geneviève, in the 8th, by *Hesse*; and in the 4th several scenes from the history of St. Peter by *Schnetz*. There is a good marble group of the Dead Christ in the Lady Chapel. The piers of the ambulatory behind the choir, and the groining of its vaults, are worthy of notice. In the time of Henri IV. there were paintings on a gold ground above the arches of the nave and choir. In 1684 Madlle. de Montpensier disfigured the choir by the introduction of coloured marbles and round arches.

Sèvres, 6 m.

Stats. on the Versailles Rly., *rive gauche* and *rive droite*, both distant from the manufactory. Omn. on tramway from the Place du Palais Royal the most expeditious and economical. Steamers from the Pont Royal to the Pont de Sèvres in summer.

A prettily situated village on the Seine, where the hills close on each side; it is chiefly celebrated for its *Porcelain Manufactory*, supported by the Government at considerable expense. It was established by Louis XV. in 1770, up to which time the manufacture was exclusively translucent china (*pâte tendre*). Afterwards kaolin, the principal material of which the *pâte dure*, or opaque porcelain, is made, was discovered in France, and since that time, until very lately, articles in *pâte dure* alone have been manufactured. The magnificent and unrivalled productions of Sèvres must be familiar to every one; much of their value is derived from the exquisite manner in which they are painted.

A large portion of the manufactory has been removed near to the Bridge of Sèvres, at the entrance to the Park of St. Cloud, where very extensive buildings have been erected to receive it.

The establishment consists of—1. The *show-rooms* (*magasins*), open every day. Here are to be seen many of the most splendid productions of the manufactory—tea services, plates, vases, painting on porcelain, &c. 2. The Musée Céramique, a fine collection of pottery and porcelain of all ages and countries. 3. The *work-shops* (*ateliers*), which are not shown without special leave, which will be granted on application to the Directeur, M. Regnault, on making a written application. Since 1830 a manufactory of painted glass has been added to the establishment.

Sewers. The system of sewerage had been imperfect, as the odours in nearly every staircase at Paris soon informed the visitor. Within the last ten years, however, an immense improvement has taken place in the municipal works of drainage, especially since 1860, when on an average 12 miles of main drains have been constructed, and in 1864 to the enormous extent of 22 miles; the whole length of main drainage at present being 250 miles; they are more subterranean canals than drains. Apart from this general system have been made two subterranean watercourses, parallel to each bank of the Seine and beneath the Quays, to convey the sewage to a point of discharge into the river 7 miles below the city: by that on the S. side the river Bievre, polluted by the numerous manufactories on its banks, is made to discharge its fetid contents into the Lower Seine.

Societies, Literary and Scientific. The most important of all the learned Societies of France is the *Institut*, which possesses the Mazarin palace on the Quai opposite the Louvre, and on the S. side of the Seine. The Institut consists of 5 Academies—the *A. Française*, whose labours are relative to the French language, and especially the composition of its Dictionary; the *A. des Sciences*, the occupations of which are purely scientific—it corresponds nearly in its attributions to our Royal Society; the *A. des Inscriptions et Belles Lettres*, which includes history, antiquities, geography, Oriental languages, &c.; the *A. des Beaux Arts*—painting, sculpture, architecture, engraving, and music; and the *A. des Sciences Morales et Politiques*,—law, jurisprudence, moral philosophy, statistics, &c. Each academy meets once a week, with a general meeting (*Séance Annuelle*) once a-year, and consists of a certain number of titular members; of national associates, *Associés libres*; foreign associates, *Associés Etrangers*; and corresponding members, *Correspondens*; the two latter classes foreigners; each titular member, who must be a Frenchman, receives an annual stipend of 1200 frs. The members are elected by the Academies, and approved of by the Emperor. The annual meetings are much frequented; at that of the Académie Française newly elected members are publicly received and addresses pronounced. At those of the other academies, éloges or biographical notices of deceased members are pronounced by the secretaries, papers read, and prizes distributed. The general meetings of the *A. Française*, of the *A. des Sciences*, and the *A. des Beaux Arts* are the most frequented. Persons are only admitted by tickets from members, which are much sought after.

Attached to the Institut is a very valuable library, to which literary and scientific men are admitted on being presented by a member.

The weekly meetings (on Monday) of the *A. des Sciences*, and of the *A. des Sciences Morales* (Sat.), are open to the public, and will interest the scientific and literary traveller. They commence at 3 P.M., and last for 2 hours. They are held in a large hall on the 1st floor adjoining the library, decorated with statues and busts of French eminent literary and scientific men, which is entered from a door on the l. in the 2nd or inner court of the palace.

Besides the Institut, there are many other learned Societies more or less assisted by the State, such as

Académie de Médecine, Rue des Saints Pères. A government institution of 100 members, divided into 11 sections: Anatomy and Physiology, Pathology, &c. Several subordinate societies, *Société Anatomique*, at the Ecole Pratique, opposite the Ecole de Médecine; *Société Medico-Pratique*, at the Hôtel de Ville; *Société Médicale*

d'Emulation, at the Ecole de Médecine ; *Société de Pharmacie*, Rue de l'Arbalète, &c.

Société d'Acclimatation, 19, Rue de Lille. See Bois de Boulogne.

Société d'Archéologie, 44, Rue Bonaparte, C 4.

Société Centrale d'Agriculture, 3, Rue de l'Abbaye, meets every Wednesday.

Société Botanique.

Société d'Encouragement pour l'Industrie Nationale, 44, Rue Bonaparte, corresponding nearly to our Society of Arts.

Société Entomologique, in the Hôtel de Ville, where it meets every fortnight.

Société Ethnologique, No. 6, Rue Monsigny. Meetings on the 4th Friday of each month.

Société de Géographie, 23, Rue de l'Université, B 3. Similar to our Geographical Society.

Société Géologique, 24, Rue de Fleurus, near the Luxembourg Garden. Meetings on the 1st and 3rd Mondays in each month from October to July.

Société de l'Histoire de France, at the Bibliothèque Impériale.

Société d'Horticulture, 12, Rue Taranne.

Société Météorologique.

Société Philomathique, 8, Rue d'Anjou Dauphine, D 4, founded in 1788, and one of the oldest and most learned in France. Its objects are the natural and physical sciences.

Société Philotechnique, dating from 1795. 148, Galerie Valois, Palais Royal, D 3. Comprises literature, science, and the fine arts ; it holds a public meeting every six months at the Hôtel de Ville.

There are many other literary and scientific societies, which will be known to any visitor who takes an interest in the subjects to which they are devoted.

Freemasons. Grand Orient Lodge, 35, Rue de Grenelle St. Honoré, D 3.

Sorbonne, D 5. Near Hôtel Cluny. This institution was founded in the 12th cent., by Robert de Sorbonne, for 16 poor students in theology, and a professor. It gradually acquired fame as a school of theology and canon-law, and its disputations and decisions on theological points acquired immense celebrity, and to a great extent ruled the Gallican Church. The existing edifice was begun by Cardinal Richelieu in the style of his time, and has been largely

added to since 1853. It is now the seat of 3 of the 5 Faculties of the Academy of Paris, Theology, Sciences, and Letters; the building contains large lecture-rooms, collections of instruments, examination halls, a library of 80,000 volumes, and a good museum of natural history, &c. Lectures are delivered here on every branch of knowledge in science, literature, &c.; they are all public, a list of which during the academic season may be purchased at the porter's.

The *church* of the Sorbonne is a pleasing composition, Palladian in style, designed by Le Mercier, 1629; the only thing in it worthy of notice is the *tomb of Cardinal Richelieu*, in a recess on the rt., a chef-d'œuvre of Girardon from the designs of Lebrun; on it is the recumbent statue of the cardinal, sustained by Religion, the weeping angels being portraits of his nieces. The head of the cardinal, severed from his body at the Revolution, was reunited to it 1861, after 72 years of separation!

Sourds-Muets, Institution Impériale des (*Deaf and Dumb School*),

Shown on Monday, Wednesday, and Friday, after 2 P.M.

Rue St. Jacques, 254, D 5. Founded by the celebrated Abbé de l'Épée, who first succeeded in teaching the deaf and dumb, and continued under the Abbé Sicard. There are about 200 pupils; about half are received gratuitously, the others pay about 40*l.* a-year. They are taught different trades.

Square, our English designation of open spaces, has been applied in Paris to the ornamental gardens, so extensively introduced of late in Paris, the most remarkable being the *Square du Temple*, near the Marché du Temple; the *Square des Arts et Métiers*, in the Rue St. Martin; the *Square de St. Jacques de la Boucherie*; the *Square Montholon*, with a small lake and fountain over rockwork in the Rue de Lafayette, &c. &c.

Stables. Emperor's. The new stables for the Emperor, on a magnificent scale, are near the Pont de l'Alma: to be seen by addressing a request to that effect to the Grand Ecuyer de S. M. I. There are also Imperial stables in the Louvre, but only for immediate use, and containing few horses. (See *Carrousel*.) See also *Chantilly*.

Steamboats. In summer from the Pont Royal down the river to St. Cloud; a pretty and pleasant excursion. Up the river from Quai de la Grève to *Mélan*, at 2-30 every day. The latter boats are more for fruit and other market-gardeners' produce than for passengers.

Suresnes, a village on the Seine, N. of St. Cloud, and opposite the *Bois de Boulogne*, noted for the sour wine made from its vines.

***Sulpice, St.**, C 5, near the Luxembourg. A large and handsome

Italian ch., begun in 1646, finished in 1721, under a series of architects. Servandoni designed the façade, which was finished by Chalgrin. The front, consisting of a portico supported by fluted Doric columns below, surmounted by an Ionic one above, is handsome in its general design, with its 2 towers, 231 ft.—9 ft. higher than those of Notre Dame. The interior, on the plan of a Gothic cathedral, though all the details are classical, is grand and well proportioned, 460 ft. long, 109 ft. high. The fine shells (*Tridachna gigas*) which contain holy water were presented to Francis I. by the Republic of Venice. The font is of early Renaissance. The organ is finely carved. The chapel of the Virgin is magnificently decorated with marbles, gilding, and painting—the painting by Vanloo. The statue of the Virgin by Pajou is somewhat theatrically lighted, but the effect is good. An Assumption in the interior of the dome was painted by Lemoine; the 2 frescoes of S. Roch in the 2nd chapel on rt. are by Abel de Pujol; of St. Maurice in the 3rd by Vinchon, and those of St. François de Sales in the 2nd on l. by Hesse. The mausoleum of Lenglet, curé of the parish, in the 5th chapel on the S., by Sloodtz, is good. Some modern painting has not added to the beauty of the church. On the floor is a meridian line terminated by a marble obelisk in the l. transept. Under the ch. is an extensive crypt or undercroft.

During the Revolution this ch. was called the Temple of Victory. It was afterwards the principal temple of the Theophilanthropists. In 1799 a subscription banquet was given in it to General Buonaparte. Before the ch., in the centre of the Square, is a handsome fountain, in the niches of which are statues of Fénelon, Bossuet, Fléchier, and Massillon. The large building on the S. side is the Ecclesiastical Seminary of the Diocese of Paris.

Surgeons. (See *Medical Men.*)

Synagogue, Jewish. In the Rue Notre Dame de Nazareth, No. 15 (E 3, near the Château d'Eau. The principal part of the building is preceded by an *Atrium*. The interior consists of a wide nave, having ranges of tribunes or galleries on either side. In the centre is the *théba*, a species of dais for the priests, where the Scriptures are read by them. Women are not admitted into the body of the church, but sit in the galleries behind gratings. The handsome candelabras at the Sanctuary were presented by the Rothschild family. The visitor should be careful not to take his hat off on entering.

Tabacs, Manufacture Impériale des (*Government Tobacco Manufactory*), B 3, No. 63, Quai d'Orsay.

Admission on Thursday mornings from 10 to 12 and 1 to 2 by passport, and fee 1 fr.

Manufactured tobacco in every form is in France a Government monopoly. All tobacco-growers are obliged to sell the crop to the Government at a valuation, and all tobacco imported must be sold to the Government; there are 10 manufactories throughout the kingdom where it is prepared for use. One-third of it is worked up in the Paris manufactory, where 2400 people are employed: 450 men, 1800 women, 150 children. Nearly all the women are employed in cigar-making. Cigars in incredible quantities, snuff by the ton, tobacco for smoking, and pigtail for chewing, are all prepared here. The visitor is shown the whole of the process, from the stripping and salting the leaves, to the final production.

Table d'Hôte. See *Dining*.

Telegraph, Electric. Chief Office, 12, Place de la Bourse, and 40 others scattered over different parts of Paris. *Charges:* For a message within Paris, 50 c.; within the department, 1 fr.; to any other part of France, 2 frs. To London, 5s.

Temple. An ancient fortress and prison which formerly occupied the angle between the Boulevard du Temple and the Rue du Temple, but of which nothing now remains. It was one of the two Commanderies of the Knights Templars at Paris in the 13th cent., and was as large and important a feudal fortress as the Louvre; kings resided there, and the treasures of the crown were often deposited in it. In 1312 the order of Templars was suppressed, and its members burned at the stake, hanged, or dispersed with the greatest cruelty, under Philip de Valois. Whether they were guilty of the crimes, irregularities, and conspiracies imputed to them, is still matter of dispute. The Temple was then granted to the Knights of St. John, who afterwards became the Knights of Malta. A century ago great part of the Temple was standing, surrounded by walls and defended by towers. The ch. was circular, like that in the Temple at London. The tower, a square and gloomy mass, flanked by 4 round turrets at the angles, was the prison in which the unfortunate Louis XVI., with his Queen Marie Antoinette, his son the Dauphin, and daughter, afterwards Duchesse d'Angoulême, and his sister, Madame Elizabeth, were confined, from the 13th of Aug. 1792, under circumstances of incredible cruelty, privation, insult, and suffering. The King was led to the scaffold on 21 Jan. 1793; the Queen was sent to the Conciergerie on 2 Aug. 1793; Madame Elizabeth was executed on 10 May, 1794. The unhappy Dauphin was detained in this prison until his death, 8 June, 1795, at which time he was not 11 years old. He was at first given to the charge of a cobbler named Simon, and his wife, by whom he was treated

with every kind of indignity and cruelty, and who tried in every way to corrupt and deprave him. The child was afterwards kept in solitary confinement with deficient food and total neglect. He finally died in this prison of filth and misery on the 8th of June 1795, and was buried in the churchyard of St. Margaret, in the Faubourg St. Antoine. The tower was used as a prison subsequently, and Sir Sidney Smith, Toussaint l'Ouverture, and Pichegru were confined in it. It was pulled down in 1805, and the site built over. The Hôtel of the Grand Prior of the Order was built in the 17th cent., and in 1814 Louis XVIII. gave it to the Princess of Conti to establish in it a convent of Benedictine nuns, who were to pray continually for France. In 1848 the nuns were expelled and the building seized by the Government; in 1854 it was entirely pulled down and the space laid out in the present handsome square and garden (see *Marché du Temple*, p. 189).

Ternes, a long suburb, now enclosed in Paris, extending from the Faubourg St. Honoré and the old Barrière du Roule to the fortifications. It is traversed by the Boulevard Wagram, extending from the Arc de Triomphe to Batignolles. The Russo-Greek ch. is the most remarkable building here.

Theatres form one of the chief attractions of Paris; nowhere are opera and ballet produced with greater splendour or perfection; while in their vaudevilles and *pièces de circonstance* the French display an inexhaustible source of wit and humour.

Performances commence in the minor theatres usually at 6 P.M., in the larger houses about 7, and in the Great Opera at 8; but as the hours are constantly varying, it will be necessary to make inquiry, by referring to the printed bills, or *Entr'acte*. The English visitor will be surprised to find that *Sunday* is the most crowded night.

There are about 30 playhouses in Paris—designed to amuse all classes of that play-loving people, from the noble and millionaire frequenter of the opera, to the workman of Faubourg St. Marceau, who treats his wife and children on Sunday.

To the English or American visitor, or residents in Paris, the theatre is not merely an amusement, it is one of the very best sources of instruction and practice in a language so difficult to acquire, without constant exercise both of ear and tongue, as the French. He that comes fresh from grammar and dictionary, and can read *Gil Blas* all through, will by no means find himself at first up to the idioms of the Théâtre Français, still less to the slang and brogue of the Porte St. Martin and smaller houses of the Boulevards. His best plan will be to read beforehand the play which he is going to see acted; cheap editions of almost all the pieces in the

repertoire may usually be bought at the door, or at Barba's in the Palais Royal, Galerie de Chartres, 2 and 3.

Most of the theatres are devoted to light comedy with music (Vaudeville), and the subjects and treatment of many of the pieces render them unfit for the ears of English ladies. The theatres during the season are generally crowded, and about one-fourth more is charged for boxes or places when taken beforehand (*billets de location*); but all traffic in tickets, except at the theatrical office, is illegal. The boxes are very small, and a box for 6 will be found not at all too large for 4. The places vary in the different houses; and there are in some as many as 18 different places and prices, front boxes and places (*de face*) being charged more than those on the sides, &c. (*de côté*). In front of the grand tier there is usually a gallery (*balcon*), with open seats or chairs, corresponding to our boxes; behind them private boxes (*premières loges*). Above are further tiers of boxes (*deuxièmes loges*, &c.), and sometimes another gallery. The pit-boxes are called *baignoires*; the pit, *parterre*; pit-stalls, *stalles d'orchestre*. Ladies do not generally go into the pit or pit-stalls. There is no half-price; but those who wish to leave the theatre sell their tickets to men outside, who again sell them to those who wish to go in late, the price of course sinking as the evening advances. The pit-stalls are the best places for men; the balcon or a box for ladies. The pit is usually crowded; before the performance begins, an assemblage will be seen standing outside the pit door in regular and admirable order, forming a "queue." No crushing or pushing allowed, and each person is expected to have his money ready on approaching the pay-office. In the centre of the pit, occupying the best places may often be seen from 20 to 50 shabbily dressed men, seated in a compact body, and easily distinguished by the simultaneous movement of their hands. These are the *claque*, a hired and horny-handed body under a regular leader, paid to attend and applaud by signal; and perhaps the strongest illustration of the habitual submission of the French to dictation.

The order of precedence of Paris theatres, in which their advertisements are ordered to be placed by the police, is as follows:—

1. *The Grand Opéra* (Académie Impériale de Musique), Rue Le-pelletier; Box-office, Rue Drouot, near the Boulevart des Italiens, D 2. *Performances*—Monday, Wednesday, and Friday; also sometimes on Sunday in winter. This is properly the French opera; it is distinguished for the splendour of its scenery and ballets.

Fauteuils and orchestre cost 8 frs.; *fauteuils de galerie*, 10 frs.; *parterre*, 5 frs. (the seats in the *parterre* are numbered). The boxes are very small; ladies can go to a box or *fauteuils de*

galerie, or *stalles de balcon*—evening dress. The theatre holds 1950 spectators; stage, 43 ft. wide.

The Government contributes an annual subvention of 620,000 frs. towards the expenses of this theatre. The salary for a good tenor is 80,000 frs. a-year. The composer and author of a successful piece in 5 acts receive for every performance for 40 nights 500 frs., after that 200 frs. a night. This theatre was run up in a hurry by the architect Debret, in 1821, and designed as a temporary building to replace the older opera, Rue Richelieu, at the door of which the Duc de Berri was stabbed, and which was pulled down in consequence. In front of the portico 3 dastardly Italians tried to assassinate the Emperor Napoleon, Jan. 14, 1858, by causing grenades filled with missiles to explode under his carriage. Falling in the midst of a crowd, they killed and wounded more than 100 persons, but the Emperor and Empress escaped unhurt.

This building will be replaced by a new large and very magnificent Opera-house, now being erected near the Boulevard des Capucines, D 2, in the rear of the Grand Hotel, looking down the Rue de la Paix.

Théâtre Français, 6, Rue Richelieu, on the S.W. side of the Palais Royal, D 3, is the seat of the French regular drama, tragedy and comedy; besides the classic works of Racine, Corneille, Molière, &c., modern plays are also performed by the best actors, who are styled "*les comédiens ordinaires de l'Empereur*." It is a handsome building externally. Holds 1500. Receives about 10,000*l.* a-year subsidy.

Stalles d'orchestre, 5 frs.; *parterre*, 2½ frs. Begins at 7.

This house was built in 1787 by the Duc d'Orléans (Louis, architect), on the site of the Théâtre du Palais Royal, erected by Cardinal Richelieu for the performance of his own tragedy, '*Mirame*,' which cost him 200,000 or 300,000 crowns. Molière was manager from 1658 to his death, 1673. In later times it has been the scene of the triumphs of Talma, Mars, Duchesnois, and Rachel. The manager is allowed to withdraw a favourite actor from any other house to the Comédie Française on giving 1 year's notice. In the circular vestibule is the statue of Voltaire, by *Houdon*, and of Tragedy and Comedy, the portraits of Mesdemoiselles Rachel and Mars, by *Duret*.

Opéra Comique, Place des Italiens, near the Boulevard and the Rue de Richelieu, C 2. A heavy building with a handsome saloon. Lighter operas, such as those of Auber, Halévy, &c. Annual subsidy, 9600*l.*

Stalls, fauteuils d'orchestre or *de galerie*, 6 frs.; *premieres*, 6 frs.; *parterre*, 2½ frs.

L'Odéon, near the Luxembourg, D 5, though, according to its name, it was destined solely for music, is open for tragedy, comedy, and other dramatic performances, and it may be regarded as a minor Théâtre Français. It stands on the site of the Hôtel de Condé, was opened 1782, and on its boards the 'Marriage of Figaro,' by Beaumarchais, was first produced, 1784. On the 7th Sept. 1793, the whole troop of actors were arrested by order of the Revolutionary tribunal. It has been several times burnt down. Holds 1600.

Premières, 5 frs.; stalles d'orchestre, 3 frs.; parterre, 2 fr. Begins at 7. It is closed in July, Aug., and Sept.

Théâtre Italien, C 3 (Italian Opera), Place Ventadour. The best Italian music may be heard here. The audience is usually select. The theatre is open for 6 months only, from Nov. to end of April, when the singers usually repair to the Opera in London for our season. Open Tues., Thurs., and Sat.; sometimes also Sunday and Monday. Begins at 8.

Stalls, 11 frs.; parterre, 6 frs.

Théâtre du Gymnase Dramatique, Boulevard Bonne Nouvelle, D 2, for short comedies and vaudevilles. Scribe wrote most of his pieces for this house.

Fauteuils d'orchestre, 4, and de balcon, 5 frs.; pit, 2 frs.

Théâtre du Vaudeville, D 2, Place de la Bourse; for comedy, interspersed with songs, and other dramas. The 'Dame aux Camélias,' by Alex. Dumas jun., was brought out here 1852, and played 180 nights in 2 seasons.

Fauteuils d'orchestre, 5 frs.; parterre, 2 frs.

Théâtre des Variétés, D 2, Boulevard Montmartre; for vaudevilles and farces.

Fauteuils, 5 frs.; stalles d'orchestre, 4 frs.; parterre, 2 frs.

Théâtre du Palais Royal, D 3, in the N.W. corner of the Palais Royal; opened 1831. This house from its position has been called "la Parapluie des dîneurs du Palais Royal." It is one of the most amusing in Paris, and supported by excellent actors; but many of the pieces (vaudevilles and farces) abound in slang, and require a thorough knowledge of French to enjoy.

Fauteuils d'orchestre, 5 fr.; parterre, 2 frs.

Théâtre de la Porte St. Martin, Boulevard St. Martin, E 3; for melodramas and spectacles: it is the opera of the lower classes. It is the most capacious theatre in Paris.

Fauteuils d'orchestre, 4 frs.; parterre, 1½ fr.

Théâtre de la Gaîté. In the square opposite the Conservatoire des Arts et Métiers. For melodramas. Stalles, 4 frs.; parterre, 1½ fr.

Théâtre de l'Ambigu Comique, E 3, Boulevard St. Martin; for melodramas and vaudevilles.

Fauteuils d'orchestre, 3 frs.; stalles d'orchestre, 2½ frs.; parterre, 1½ fr.

Théâtre Lyrique, Place du Châtelet, D 3, for operas by French composers. This house, built 1847, by Alex. Dumas, opened on the Boulevard du Temple, and was named *Théâtre Historique*, but it did not answer to its name or original scheme. The present edifice is from the designs of MM. Dédreux and Séchan. Its plan internally is an ellipse. Fauteuils d'orchestre, 6 frs.; parterre, 1½ fr.

Théâtre Impérial du Châtelet, opposite the latter, and nearly on the same plan, D 4, formerly on the Boulevard du Temple; for equestrian and military pieces. Contains 3000 persons.

Stalles d'orchestre, 4 frs.; stalles de balcon, 3 frs.; parterre, 2 fr.

Théâtres des Folies Dramatiques, Rue de Bondy, 46; and *des Délassements Comiques*, Rue de Provence, 26; both for vaudevilles and farces.

Stalles d'orchestre, 2½ frs.; stalles de balcon, 4 frs.

Théâtre Beaumarchais, Boulevard Beaumarchais, E 4; farces and vaudevilles.

Théâtre des Funambules, Boulevard du Temple, E 3; originally for rope-dancers; still for pantomime and vaudevilles.

Théâtre de M. Comte, Passage Choiseul, C 3; the performers are children of both sexes, who act comedies and vaudevilles very cleverly.

Fauteuils, 3 frs.; orchestre, 2 frs.

Théâtre Séraphin, D 3, Passage Jouffroy, off the Boulevard Montmartre, No. 12. A puppet-show, with Ombres Chinoises, the delight of children and nursery-maids.

**Cirque de l'Impératrice*, a short distance up the Champs Elysées, B 3. A large and very prettily fitted-up circus, in which excellent equestrian and gymnastic performances are given during the summer. It is far superior to anything of the kind in England, affording a very agreeable way of spending one's evening after the promenade. Seats, 1 fr. and 2 frs.

Hippodrome, in the Avenue d'Eylau, which leads from the Arc de l'Etoile to the Porte de la Muette of the Bois de Boulogne; for equestrian diurnal performances, balloon ascents, &c.

Bouffes Parisiennes, Passage Choiseul, C 3; a very neat and much frequented house. Comedies and vaudevilles.

Fauteuils d'orchestre, 5 frs.; parterre, 1½ fr.

Besides the above, there are theatres in most of the suburbs, at the Ternes, Batignolles, Montmartre, Belleville, Grenelle, &c.

Thermes, Palais des. See *Cluny, Hôtel de*.

Thomas d'Aquin, St., C 4. A ch. formerly attached to a convent of the Dominican Order; begun 1683, finished in 1740. The front was rebuilt in 1787. 145 ft. long, 80 ft. high. It contains several modern pictures, the best—St. Thomas calming the waves in a tempest, by *Ary Scheffer*. The congregation here is very fashionable, St. Thomas being the parish ch. of the most aristocratic quarter of the Faubourg St. Germain.

Tour de Nesle. A tower or castle which stood where the Palais de l'Institut now is, and terminated the city wall on the S. side of the river. Royalty often inhabited it, and it is traditionally said to have been the scene of numerous crimes. There is a view of it in a painting by Wouvermans in the Gallery of the Louvre.

Tournelles, Palais des. A large palace or castle which occupied the site of the present Place Royale and the adjacent streets extending to the Rue St. Antoine. The regent Duke of Bedford enlarged it, and Charles VII. and many of his successors preferred it to the Louvre as a residence. After the death of Henri II., who was killed under its walls in a tournament, his widow, Catherine de Medicis, abandoned it and began to pull it down; no trace of it now remains.

Trianon. See Versailles.

Tribunal de Commerce. See *Commerce*.

Trinité, La. A large ch., in the Rue St. Lazare, opposite Rue de la Chaussée d'Antin (1866-67); a splendid specimen of the modern Renaissance style. A handsome square with fountains is opened in front of it.

Trocadero—an eminence named after a French victory in Spain—forms a handsome termination to the Place du Roi de Rome. It has been much improved, and carriage-roads made to the top, which commands one of the finest *Views* of Paris. This favourite Sunday resort of the Bourgeoisie is being surrounded by villas and hotels.

Trône, Place du, G 5. A large circular space, surrounded by trees, at the extremity of the Rue St. Antoine. Here the guillotine stood from 9 June to 27 July, 1794, during which (49 days) 1270 persons suffered there. It was then removed to the Place de la Concorde, where Robespierre and his adherents were executed.

Trône, Place du, G 5. One of the old entrance gates to Paris before the late extension of the city boundaries: on the sides are 2 handsome classical columns, the bases adorned with bas-reliefs, the summits crowned by statues. Though in a remote quarter of

Paris, the effect of the open space, the Barrière, the columns, and the wide road leading to Vincennes is fine. The name is derived from the throne on which Louis XIV. sat to receive the homage of his subjects in 1660, on the occasion of the Peace of the Pyrenees.

****Tuileries, C 3.**

Interior shown only when the Court is absent, usually on Tuesd. and Frid. For leave write to M. l'Adjutant Général du Palais des Tuileries. No fee expected.

The principal imperial residence in Paris. The ground on which it stands was once a tile-yard, and was bought by Francis I. to please his mother, Louise de Savoie, who thought the air better than that at the Palais des Tournelles. She, however, got tired of it; but when Catherine de Medicis finally left the Tournelles, she bought the ground, and Ph. Delorme began the present edifice in 1564, which was to have formed the *avant corps* or front only. According to his design, there was to have been a centre with colonnades on each side leading to the wings. The ground-floor of the centre and of the wings remains. Henri IV. built the large wing towards the Quai, and Louis XIV. the corresponding one on the side of the Rue de Rivoli and raised the centre and the porticoes, and Louis Philippe rebuilt and altered that part which is on the rt. of the centre. The front towards the Carrousel remains but little altered. The Tuileries had been little used as a royal residence until of late years: Catherine de Medicis and her sons never inhabited it; Henri IV. only when passing through Paris; Louis XIII. inhabited the Louvre; Louis XIV. only came here occasionally, for fêtes, &c.; Louis XV. during his minority; Louis XVI. only as a prisoner, when brought from Versailles on the terrible 6 Oct. 1789. On the 19th October the National Assembly began to sit in the Manège or riding-school, situated near the corner of Rue de Rivoli and Rue de Castiglione. From this time the history of the Tuileries is the history of the Revolution. On 20 June, 1792, a mob from the faubourgs, instigated by Santerre, and with the connivance of Pétion, invaded the palace, insulted and threatened the king, and forced him to put on a red cap of liberty. On 10 Aug. 1792, the mob from the faubourgs again threatened the Tuileries; the officers charged with the protection of the royal family behaved with cowardice or treachery, and the king and his family were obliged to take refuge in the National Assembly; whilst the Swiss guards, after a stout defence, 100 domestics of the palace, five gentlemen, and about 200 National Guards, were massacred by the victorious mob. The king and royal family were then transferred as prisoners to the Temple. On 10 May, 1793, the *National Convention* left the Manège and sat in the *Salle des Machines*. Here they were sitting when the young

Corsican General Buonaparte undertook their defence on the Day of the Sections (Oct. 3, 1795), and swept the streets adjoining of their assailants with his well-served artillery. The Convention was succeeded by the Conseil des Anciens, who were expelled on 18 Brumaire. At the time when these events took place, the Place du Carrousel was covered with low buildings, forming the offices of the palace; and where the Rue de Rivoli now runs were the stables and riding-school (Manège). All these were swept away by Napoleon I., who, as First Consul, took up his residence in the palace, and since that time it has been inhabited by the successive monarchs of France. On 29 July, 1830, it was sacked, and the furniture plundered or destroyed. Louis Philippe reinstated it in greater splendour than before, and was in it when the revolution of 24 Feb. 1848 took place. The mob had obtained some advantage, but there were abundance of troops to defend the palace; the king, however, with the queen, the Duke de Montpensier, and other members of his family, left it, and proceeded along the river terrace of the gardens to the Place de la Concorde, where carriages had been prepared for them, in which he left Paris for the last time. The mob broke into the palace and did considerable damage; the throne was carried to the Place de la Bastille and burnt. A party of miscreants established themselves in the royal apartments, drinking from the cellars, &c., for 10 days. After this it was used as a hospital for the wounded, and then for an exhibition of paintings. In 1851 the present Emperor took up his residence in it.

The façade towards the garden is very nearly 1000 ft. long, and is very irregular, but picturesque and imposing from its mass. The centre is called the *Pavillon de l'Horloge*, the wing close to the Seine *Pavillon de Flore*, now in process of being rebuilt, the N. wing *Pavillon Marsan*. The entrance is under the Pavillon de l'Horloge, from the Place du Carrousel. On the rt., in the N. wing, are the chapel, a plain building with nothing remarkable, and the theatre, which is moderately handsome. The chapel, the theatre, and the Salle du Conseil have been built on the site of the *Salle des Machines*, a large hall or theatre erected for the representation of Molière's 'Psyché.' When the opera-house was burnt, in 1763, the king allowed the company to use the Salle des Machines, and it was also used by the Comédie Française. Here Voltaire was publicly crowned in 1778. Here also the National Convention sat. Napoleon pulled down the old Salle des Machines and built the present theatre and chapel. The chapel and theatre are not shown *at present*, but the visitor ascends the handsome *Escalier d'Honneur* or *state staircase*. The first room is the *Salle de la Paix*, a *handsome hall in white and gold*, used occasionally for a ballroom. It was turned into an hospital ward and filled with wounded in Feb.

1848. Next comes the *Salle des Maréchaux*, which occupies the whole depth of the palace and the height of two floors, and is one of the most splendid and gorgeously decorated halls in Paris. It is about 65 ft. on each of its sides. Round the walls are the busts and portraits of marshals and generals. The ceiling is splendidly carved and painted; the four caryatides are copied from those of Jean Goujon in the Louvre. This and the former hall were fitted up by Louis Philippe. The other rooms contain older parts, especially the ceilings and the chimneys, which are of the time of Louis XIII. The view from the centre windows of the *Salle des Maréchaux*, looking towards the Arc de l'Etoile, is beautiful. From the *Salle des Maréchaux* a door on the rt. leads to the private apartments of the Emperor and Empress, which are never shown. Those of the Empress are on the first floor, and look into the garden: they have been decorated since 1852 in a style of unequalled splendour. The apartments of the Emperor are on the ground floor; a staircase has been made, giving private access to the gardens. A door on the left leads from the *Salle des Maréchaux* through a series of splendidly decorated rooms: the first is the *Salle du 1^{er} Consul*, used as a card-room: next comes the *Salle d'Apollon*: then the *Salle du Trône*, where a new throne replaces that which was burnt by the mob in 1848: the last room in this suite is the *Galerie de Diane*, erected by Louis XIII., and now used as a dining-room: the visitor then passes through the *ante-chamber* of the Empress's apartments, and then down a side staircase into the Place du Carrousel.

Tuileries gardens, C 3, extending from the palace to the Place de la Concorde between the Seine and the Rue de Rivoli, were laid out by Le Nôtre very nearly as we now see them; and, in order to conceal the slight difference in level, two terraces were constructed—one on the side of Rue de Rivoli, called *Terrasse des Feuillants* from the convent of that name that stood here; the other by the side of the Seine, the *Terrasse du Bord de l'Eau*. These gardens escaped during the Revolution, and the Convention ordered trees to be planted on the terraces. Napoleon cleared away some yew and box hedges, and the Restoration added statues. Louis Philippe railed in a narrow strip in front of the palace; for, until that time, the public garden came almost to its windows; and in 1858 a much wider piece was enclosed. At the same time a new entrance on the side of the Quai was opened, and a bridge built over it, so as to enable the emperor and his family to pass in private from the palace and along the whole length of the terrace. Previously to this the inhabitants of the palace were unable to leave it or to walk in any portion of the garden without being exposed to the

public gaze. The enclosed part is thrown open to the public when the emperor is not at the Tuileries, and the gardens have been much improved by the addition of flowers, grass-plats, ivy borders, &c. The public part of the gardens is admirably laid out, and the statues, water-basins, broad and smooth walks, &c., near the palace, with the trees and the fine avenues through them, at a little distance produce a fine effect. Many pieces of sculpture are good. Besides copies of celebrated statues, there are a Flora and Zephyr, a Hamadryad and a Faun, by *Coysevox*; a Venus, a Nymph, and a Hunter, by *Coustou*; in one line, and contrasting favourably with a row of academic statues by *Rude*, *Pradier*, *David d'Angers*, and more modern artists. The *Tuileries gardens* have long been the favourite resort of Parisians of every class. At all times of the day children and their nurses swarm, and in the afternoon during spring and autumn, and in the evening during summer, the walks and chairs are filled with crowds of gaily dressed people, enjoying the fresh air and the pleasure of seeing and being seen. A military band usually plays from 5 till 6. Sunday is, of course, the most crowded and least aristocratic day. Sentries at the gates prevent the entrance of men in smock frocks (blouses), dogs, and of people carrying large parcels. There are 8 public entrances to the gardens, 5 on the side of the Rue de Rivoli, 1 towards the Place de la Concorde, and 2 on the side of the river. The two marble sphinxes on the pier of the easternmost of the latter are amongst the trophies brought from Sebastopol.

Val de Grace, D 6, near the S. extremity of the Rue St. Jacques, a large military hospital, containing 1500 beds. It was originally a convent of Benedictine nuns, founded in 1645 by Anne of Austria in gratitude for the birth of a son, Louis XIV., and finished in 1665. In the great court is a bronze statue, by David d'Angers, of Larrey, the celebrated army surgeon under the first Napoleon; on the base are low reliefs of the battles of the Pyramids, La Beresina, Austerlitz, and Somo Sierra, at which he was present; and in one of the smaller ones a marble statue of Broussais, an eminent military physician. The building is handsome, but scarcely worthy of a visit except by the professional traveller. Attached to the Hospital is a school for the education of medical men for the army.

The church of *Val de Grace* is conspicuous by its dome, which forms an unmistakeable object in all views over Paris. The ch. is in the Italian style. The inside of the dome was painted by *Mignard*, and contains upwards of 200 figures of saints, with the *three Persons* of the Trinity, and Anne of Austria. In the chapel of the Sacrament are paintings by Ph. de Champagne. Some of the sculptures on the arcades of the chapels are good; those on

the pendentives of the dome are by *M. Anguier*. Formerly the choir was reserved for the nuns, and the public were only admitted to the nave. The gratings, behind which the nuns sat, are still to be seen.

Varennnes, Rue de, B 4, in the Faubourg St. Germain. Contains some of the largest hotels of the nobility; and at No. 107 the convent of the Sacré Cœur, the most frequented educational establishment in Paris for the daughters of the aristocracy.

Vendôme, Place, C 3. A handsome square, laid out from the designs of Mansard, in 1699, on the site of the house and gardens of the Duc de Vendôme, a natural son of Louis XIV. A statue of Louis XIV. originally occupied the centre, and the square was usually called Place des Conquêtes. The statue was destroyed in the first Revolution, and Napoleon erected the present column in commemoration of his campaigns in 1805. It was begun in 1806 and finished in 1810, in imitation of the column of Trajan and *M. Aurelius* at Rome. The shaft of the column is of stone, cased on the outside with bronze from the metal of captured cannon, in a series of bas-reliefs representing the battles and victories of the French during the campaign in question: the figures are about 8 ft. high, and the whole forms a spiral riband 890 ft. long. The column, including the pedestal, to the base of the statue, is 143 ft. high, and the statue 12. The first statue of Napoleon in a Roman toga was taken down and melted at the Restoration. When the allied armies occupied Paris the Parisian mob got ropes to the summit, and attempted, by horses, &c., to pull the statue down. The present statue, an Imperial figure, holding a Victory in the rt. hand, replaces another by Seurre, which was cast in 1831 from cannon captured at Algiers, and which was taken down in 1862, and now stands at the extremity of the Avenue de Neuilly, beyond the bridge, on the spot where Napoleon's remains first touched French soil on their arrival from St. Helena. The railings are usually covered with wreaths in honour of Napoleon I., generally the offerings of old soldiers. The column may be ascended (25c.), but the stairs are narrow and dark, and the view not equal to that from the Tour St. Jacques de la Boucherie.

The square contains several private and official residences, the Ministry of Justice, the hotel of the General in command of Paris, and the offices of the Credit Mobilier, as well as the best hotel in Paris in the English acceptation, the Hôtel Bristol.

Versailles, 13 m.

Rly. rive droite from the Stat. Rue St. Lazare; this is the nearest to the Louvre, but the terminus at Versailles is $\frac{1}{4}$ m. from the Palace; omn. meet the trains (fare 25 c.). *Rly. rive gauche* Stat., Boulevard du Mont Parnasse, on the south side of Paris, but terminus nearer the Palace.

Restaurant:—Il. des Reservoirs, good, but dear; no dinner for less than 6 frs., without wine; attendance defective; others on the Place d'Armes. *Gardens* open every day. *Interior of the Palace* every day but Monday, from 11 to 4 in the winter, 11 to 5 from 1 May to 1 Oct. Ticket required to see the *Petits Appartements*.

The Fountains (Petites Eaux) usually play on two Sundays in each month during summer. *Grandes Eaux* once or twice a-year. Notice is given in Gallignani and other newspapers and at the Rly. Stats.

The official catalogue, in two parts. Ground floor, 2 fr. 25 c.; upper floor and garden, 3 fr. 25 c. It may be useful to hire a guide at 1 fr. an hour.

English Church at No. 11, Rue des Bons Enfants, on Sundays at 11½ and 4½ o'clock.

The *Rly. rive droite* is the most convenient for persons living in the quarter of Paris most frequented by the English; secure if possible seats on the l. side, looking towards the engine, of the carriages, for the sake of the view. The first part of the line is uninteresting, except where it crosses the Seine at Asnières. After Putaux, however, the line proceeds along the side of wooded hills, looking down upon the Seine and the Bois de Boulogne, and commanding fine views of Paris in the distance, and passes above Suresne, St. Cloud (Park), and Sèvres (which see), and then *Versailles*. On the *rly. rive gauche*, secure if possible seats on the rt. side. It commands a tolerable view soon after leaving the station, and a little beyond Clamart crosses the Val Fleury by a lofty viaduct. Pretty views towards Meudon. The Rly. passes through Bellevue and above Sèvres, where the line on the opposite side of the Seine comes into view; afterwards Velizy, and soon after *Versailles*.

The Stat. is about ¾ m. from the palace.

Versailles is a dull modern town of 35,000 inh. It is not prettily situated, and would be utterly uninteresting if there were not some fine houses of the courtiers of Louis XIV. and Louis XV. still remaining. It is however healthy, and for this reason and for cheap house-rent many English families reside here. English ch. on the Place d'Armes. The celebrated *Jeu de Paume*, or Tennis Court, is in the Rue du Vieux Versailles, near the Rue de l'Orangerie, out of the Avenue de Sceaux. Here on 17 June 1789 the deputies when excluded by the king from their chamber met, and vowed not to separate till the constitution was established.

Versailles was scarcely known until Louis XIII. built a hunting mansion here. Great part of this building still remains, and forms the central portion of the palace. At that time the surrounding district was a sandy forest, and Louis XIV., finding St. Germain not large enough for his court, determined to build a vast palace on this unpromising spot, selecting it, according to St. Simon, in order to show what could be done by art against nature. The palace was built under the elder Mansard and his nephew, the gardens laid out by Le Nôtre. The supply of water proving insufficient, immense machinery was erected at Marly for raising it from



PARIS.]

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the Seine, and an attempt was made to bring water from the Eure, near Pontgoin. The vast aqueduct, of which the remains are still visible near Maintenon, was part of the latter scheme; but after large sums had been spent, and 30,000 of the army employed at one time in the work, it was abandoned. There is no authentic record of the sums lavished on the building and gardens of Versailles, and all estimates are vague. Louis XV. added the theatre and a building parallel to the chapel. Louis XVI. and Marie Antoinette usually occupied the palace until the fearful scenes of the 5th and 6th Oct. 1789, when they were removed by force to Paris. After this the furniture was thrown out of the windows and burnt or stolen, and the building partially deserted. Napoleon I. and the Restoration scarcely did more than keep it in repair, and it remained unoccupied until Louis Philippe had the courage to undertake the task of repairing and restoring the palace, and making it what we now see—a museum for works of art illustrative of the history of France. He spent altogether £900,000 upon it in the following manner:—Repairing palace and waterworks and new buildings, £600,000; 4000 paintings and 1000 specimens of sculpture, £260,000; furniture, £40,000. In such a vast collection there are a large number of very inferior works, executed to order and in a hurry, but on the whole the collection is very creditable even in an artistic point of view.

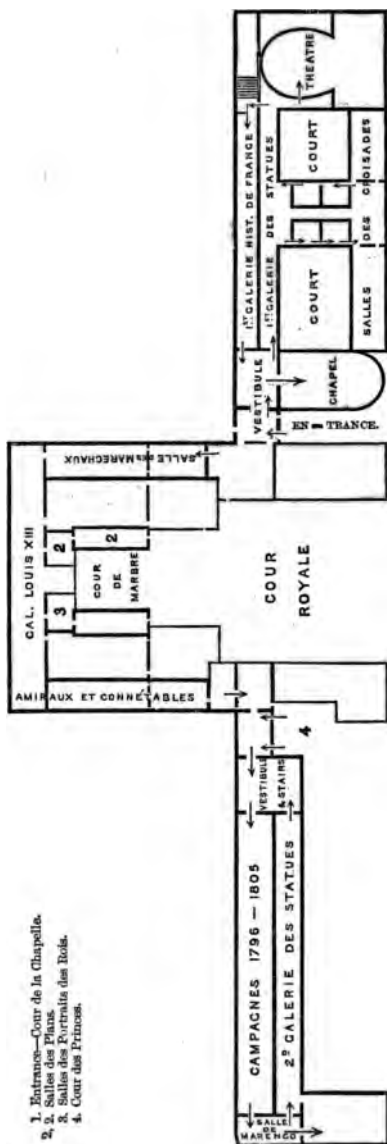
The Palace has in front a vast open space, *Place d'Armes*, with three broad avenues diverging from it. The two extensive buildings at the junction of the three avenues are, on rt. *les grandes*, on l. *les petites Ecuries du Roi*, now the *Casernes de l'Artillerie et de la Cavalerie de la Garde*. They were built by J. H. Mansard, and stabled 1000 horses.

In the *Place d'Armes*, Louis XIV. reviewed and inspected his troops. Its grille, adorned with his vain device, “the sun in his splendour,” leads into the *Cour des Ministres*, so called from the pavilions which flank it rt. and l., and which were built by the king for the offices of his ministers; it is now called *Cour des Statues*, from the colossal statues with which it is adorned. Several of them stood formerly on the piers of the Pont de la Concorde at Paris, and were removed here by Louis Philippe.

Behind the Pavillons des Ministres are piles of offices. On rt. the Château d'Eau has an immense tank in its roof; on l. le Grand Commun lodged 3000 persons. During the Revolution it was converted into a manufactory of small arms, and as such was sacked by the Prussians in 1814. It has since been converted into a military hospital.

Behind the statue of Louis XIV. is the *Cour Royale*, in which in

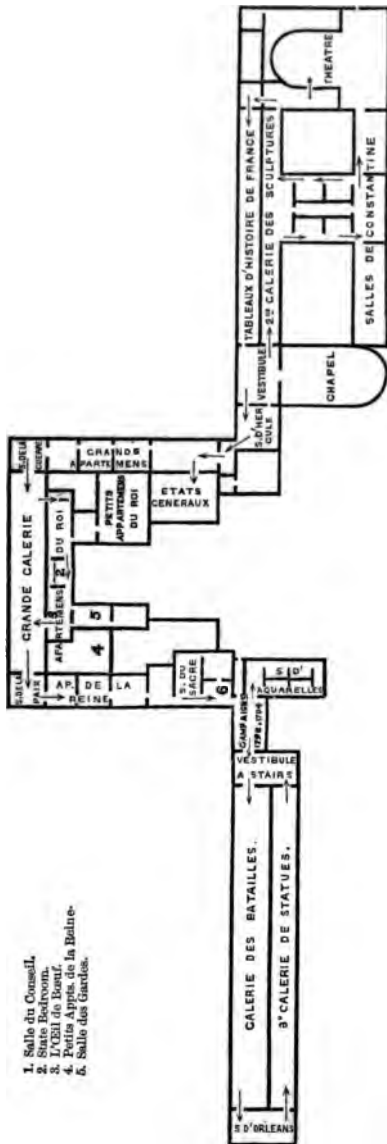
G A R D E N S.



1. Entrance-Cour de la Chapelle.
2. Salle des Princes.
3. Salle des Portaux des Rois.
4. Cour des Princes.

PALACE AND GALLERIES OF VERSAILLES.

GROUND OR LOWER FLOOR.



1. Salle du Conseil.
2. Suite Bedroom.
3. L'Œil de Boeuf.
4. Petits Appis de la Reine.
5. Salle des Gardes.

PALACE AND GALLERIES OF VERSAILLES.

UPPER OR GRAND FLOOR.

their joy at the birth of the Dauphin the people burnt the flooring prepared for the grand gallery; and in the rear of this the *Old Palace*, the "Petit Château de Cartes," of Louis XIII. It is of red brick, with stone pilasters and marble busts on brackets against the walls, which however were added by J. H. Mansard, when Louis XIV. directed him to preserve it in the new constructions. Louis XIV. began his additions in 1660, but did not reside at Versailles until 1681.

These three sides of the palace surround the *Cour de Marbre*, so called from its marble pavement, in which Louis XIV. gave various fêtes, and round which took place the annual procession (15th Aug.) founded by Louis XIII. when he placed France under the protection of the Virgin. It formerly had a fountain in the centre. This court has been the scene of great events. The three central windows on the 1st floor are those of the king's bedroom. From the balcony in front, on the king's death, the Master of the Household proclaimed "Le roi est mort," and, breaking his staff, took up another, adding, "Vive le roi!" The clock above was set at the hour at which the monarch expired, and remained unmoved until the death of his successor. This custom was last observed on the death of Louis XVIII. in 1824. From this balcony Marie Antoinette faced the revolutionary mob in 1789. Just outside this court, l. on ground floor, is the window at which the royal valet made known the time at which the king intended to rise by sticking up a playing card,—7, 8, or 9, as the hour might be.

Two Corinthian fronts, inscribed "à toutes les gloires de la France," cap the wings of the old palace. That on the rt., "Aile Gabriel," so called from the name of the architect, was added by Louis XV. 1772-74, and contained his theatre; that on l. was commenced by Louis XVIII. Neither has been completed.

The interior of the palace, open to visitors, is composed of a centre and two wings; the centre being made up of the old palace and its additions towards the gardens. It will take 2½ hours to walk through at a fair pace, merely glancing at the principal objects. Those who do not feel inclined to undergo this fatigue may adopt the following plan. In the Aile du Nord visit the *Chapel*, the *Theatre*, and the *Salles de Constantine* and *Salles des Croisades* on the ground and first floors. Then enter the centre of the palace by the *Salon d'Hercule*, go through the *state rooms of Louis XIV.*, or *Grands Appartements*, *Galerie des Glaces*, the king's and queen's apartments, &c.; then in the Aile du Sud, visit the *Galerie des Batailles* and *Galerie de l'Empire*; from here ascend to the *Galerie des Portraits* on the upper floor, after which descend the *Escalier de Marbre*; walk through the *Galleries des Connétables, de Louis XIII.*, and des *Maréchaux*, and go out into the garden, thus seeing the best part.

The usual entrance is on the rt. by the *Cour de la Chapelle*, in the *Aile du Nord* or N. wing. We enter by a large hall or vestibule, and turning to the rt. a door opens into the *Chapelle* (better seen from the floor above). Its interior is 105 ft. long and 79 ft. high. It was consecrated 5 June 1710, and is a favourable specimen of the decorative architecture of that time. The king sat in the N. gallery, and only went below on solemn occasions, when he received the Sacrament, &c. On such occasions the descendants of St. Louis had the privilege of kissing the *inside* of the patera, exclusively reserved for ecclesiastics. During this ceremony the king was offered on the patera as many wafers as there had been kings of France since Clovis, of which he chose one. The custom dated from Louis le Débonnaire, said to have been poisoned with a sacramental wafer. Here the Knights of the Holy Ghost were consecrated and the chapters of that Order held. Many royal marriages were celebrated here. The statues of Louis XIII. and XIV. kneeling on each side of the altar were replaced here by Louis Philippe.

Returning into the Vestibule,

We enter the 1^{re} or lower *Galerie des Sculptures*, containing casts of the tombs and effigies of the kings of France, taken chiefly from St. Denis, &c.; in the central recess is that of Ferdinand and Isabella of Castile.

In the middle of this gallery a door leads on rt. into

A suite of seven magnificent rooms, called *Salles des Croisades*, adorned with the blazons of French crusaders, pictures of battles, casts of the tombs of the grand masters of the Order of St. John. In one of the rooms, a sort of baronial gallery, have been placed the doors of the Hospital of the Knights of St. John at Rhodes, in the Gothic style, given by Sultan Mahmoud to Louis Philippe in 1836; the paintings represent different battles during the Crusades, sieges, &c., arranged chronologically; on each is the name of the subject, the date when it occurred, &c.; amongst the best is a Chapter of the Templars by *Granet*, the siege of Jerusalem by *Hesse*, and the battle of Ascalon by *Schnetz*. On the ceiling and round the cornices are the emblazoned shields of the Crusaders, and a series of portraits of the most celebrated, and of the grand masters of the Templars and Knights of St. John.

Returning into the gallery of casts and continuing along it, at the end of it is the

Theatre (Salle de l'Opéra), begun for Madame de Pompadour in 1758, and opened in 1770 on the marriage of Louis XVI. and

Marie Antoinette. Here was given the celebrated fête by the Gardes du Corps on 2 Oct. 1789, when the singing of "O Richard, O mon Roi!" and the presence of the queen, gave such offence, and instigated the march of the revolutionary rabble to Versailles. A ball was given in 1855 to 4000 persons, at which Queen Victoria was present, and the supper was laid out in this theatre. It is very handsomely fitted up; it was dismantled at the Revolution, and restored by Louis Philippe.

From here turning to the l. at the bottom of the stairs we enter

A series of 11 rooms—1^{re} *Galerie de l'Histoire de France*—containing pictures of celebrated *French battles* from the earliest period. This wing of the palace was inhabited in the time of Louis XIV. by his natural son the Duc du Maine, the Card. de Bouillon, &c. The rooms were afterwards much altered and divided into smaller ones, until Louis Philippe restored them. Traversing this series of rooms brings us back to the *Vestibule of the Chapel*.

From which, up a small staircase l. of the chapel, we come to the .

Upper Vestibule,

also opening into the chapel; a door close to which leads to

The 2nd or *Upper Galerie des Sculptures*, containing several statues in marble, being a continuation of the collection below. Out of a recess in the middle of this, doors lead to the *Galerie de Constantine*, a suite of 7 rooms containing some of the best works of modern art in the building; amongst them are battles in the Crimea; Napoleon's entrance into Paris after the Italian campaign; **Paul Delaroche's* Passage of Charlemagne across the Alps; *Geron's* Battles of Solferino and Magenta, with portraits of the generals who commanded there; *Dubufe's* painting of the Congress of Paris; *Ivon's* Retreat from Russia, and Battles of Alma and Balacava; *H. Vernet's* celebrated pictures of the **Battle of the Smalah, of the Siege of Constantina, Siege of Antwerp, and of the Taking of St. Juan d'Ulloa, *Battles of Haabah and Mouzaiah, Siege of Rome; a series of large Crimean battle-scenes by *Ivon*; the numerous series by *Durant Brager*; and a very interesting one of the battles of the last Italian campaign, by *Ivon*—Montebello, Magenta, Solferino, &c. Returning to the Gallery of Sculptures, near the farther end on l. is the well-known **statue of Joan of Arc* (1836) by the lamented Princess Marie d'Orléans; a fine sitting figure of the late Duke of Orleans by *Pradier*; statues of several kings of France from Dagobert downwards; recumbent figures of two of *Louis Philippe's* brothers, the counts of Beaujolais and Mont-

pensier, the former from his tomb in Westminster Abbey; and good statues of Marshals Bugeaud, Damremont, &c.

At the end of the gallery a new staircase leads to

The Attic du Nord, occupying the whole space above the 2nd Galeries de Sculpture and de l'Histoire de France, which contains a miscellaneous collection of historical portraits, many of them originals, of Frenchmen, Englishmen, Americans, &c., and a collection of medals, &c. From the windows there is a beautiful view over the park.

This suite is double; making the circuit and returning to the same staircase, going down which we come to

The 2nd Galerie de l'Histoire de France, on the 2nd floor, consisting of 10 rooms looking into the gardens, containing pictures illustrative of the history of France from 1797 to 1836, embracing from the campaign of Egypt to the reign of Louis Philippe. The most worthy of notice as works of art—the Departure of Louis XVIII. from Paris in 1815, by *Gros*; the Coronation of Charles X., by *Gerard*.

Here ends the N. wing of the Palace. From the upper vestibule of the chapel we enter the

**Salon d'Hercule* (105), so called from the painting on the ceiling—one of the largest compositions known. It was executed by Le Moyne in 1736, and represents the apotheosis of Hercules. On the wall is a large painting of the Passage of the Rhine under Louis XIV. This hall formed until 1710 the upper part of the chapel; and here Bossuet, Massillon, and Bourdaloue preached before the court. It now serves as an ante-room to the **Grands Appartements*, the actual rooms occupied by Louis XIV. on the N., whilst those by the queen were on the S. The first is the *Salon d'Abondance*, so called from the painting on the ceiling. Battle-pieces on the walls; out of which

A door on the l. leads into a series of 3 lower rooms, called *l'Appartement des Etats Généraux*, in the largest of which are large paintings of the Assemblies of the Etats Généraux at Tours in 1505, by *Drolling*; at Paris in 1328 and 1614, by *Alaix*; and at Versailles on May 5, 1789, by the same; returning to the Grands Appartements.

Salon de Venus; in this room a collation was laid out on days of reception, which were held three times a week, and were called *l'Appartement*. *Salon de Diane*; the billiard-room; portraits of Louis XIV. and his queen. *Salon de Mars*; used for gaming and concerts at *l'Appartement*. The stakes were sometimes as high as 1500*l.* It now contains some battle-pieces of the time of Louis XIV. *Salon de Mercure*, the state bedroom: ceiling painted by

Philippe de Champagne. A large painting of the Establishment of the Académie des Sciences, by Ch. Lebrun. *Salon d'Apollon*, once *Salle du Trône*; here stood the silver throne, which was sold to raise money in 1688. Ambassadors from foreign powers were received here. Three large battle-pieces on the walls.

Salon de la Guerre; the allegorical pictures of battles in this room by Lebrun are said to have caused much irritation at the time in other countries.

We now enter the ***Grande Galerie de Louis XIV.*, or *des Glaces*, one of the most magnificent rooms in the world, 239 ft. long, 33 ft. wide, 23 ft. high, occupying the centre of the palace, with 17 windows looking into the gardens. On the walls opposite to the windows are looking-glasses to correspond, and between them are gilt trophies. The walls are profusely gilt and painted; the paintings by Lebrun and Mignard are all to celebrate the glory of Louis XIV. When the ambassador of William III. was asked if there was anything like it in England, he answered, "My master's victories are represented everywhere save in his own palace." The throne was transported into this room on great occasions; at other times the room was used for balls and fêtes until the Revolution. The last ball was in honour of Queen Victoria, 25 Aug. 1855, when she opened the ball with the Emperor.

Before traversing the Gallery, a door on the l. leads into the *Appartements particuliers du Roi*, or king's private rooms.

Salle du Conseil or *Cabinet du Roi*; this was divided into two rooms under Louis XIV. One was the *Cabinet des Perruques*, into which the king frequently retired to change his wig; the other the *Cabinet du Roi*, or council-chamber, where the king held a council every Friday, and here passed many of the memorable events of his reign. The table with the green velvet covering is that at which the king sat; it was here on one occasion Madame Dubarry, seated on the arm of Louis XV.'s chair, threw into the fire a packet of unopened letters. Here M. de Brézé delivered to Louis XVI. Mirabeau's message that the deputies of the *Etats Généraux* would not separate until their demands were granted. There is an elaborate clock in this room.

From this room admission (by order to be obtained in Paris) is gained to the *Petits Appartements du Roi*, but they offer little interest.

The first was the billiard-room of Louis XIV., the bedroom of his successors; and here Louis XV. died of malignant small-pox. Next was the king's usual sitting-room. Another was the

Confessional, where the king confessed; the Captain of the Guard, whose duty it was not to lose sight of the king, standing with a drawn sword behind a glass screen: the one seen here is of the time of Louis XVI. Further on is the *Cabinet du Roi* and the *Bibliothèque*, one of the best-proportioned rooms in the palace.

From the *Petits Appartements* we return to the *Salle du Conseil*, from which we enter the

Chambre à coucher de Louis XIV. (state bedroom). Here Louis XIV. used to go through the ceremonies of getting up and of being put to bed in state, so tedious that Frederick the Great used to say he should have deputed some one to go through it. The king died here; no monarch has slept in the room since. The furniture of the bed was a wonderful piece of work, scattered at the Revolution, and found amongst the stores or bought back by Louis Philippe. There is a curious portrait at the bed-side of Louis XIV. when 68 years of age. *La Salle de l'Œil-de-Bœuf*, so called from an oval window at one end, and an oval mirror at the other. This was the celebrated ante-room where the courtiers in attendance upon Louis XIV. waited; the scene of innumerable intrigues, quarrels, and *bons mots*. There is a picture in it by Noret, in which Louis XIV. and his family are represented as gods and goddesses.

From the *Œil-de-Bœuf* a small door leads into the *Salle des Gardes du Corps*, where are some smaller battle-pieces by Vandermeulin, and beyond into the *Petits Appartements de la Reine*, shown with an order only.

These 2 rooms look into a small court, and were inhabited successively by Marie Thérèse, the Duchess of Burgundy, Marie Leczinska, and Marie Antoinette, and lastly, for the evening of the ball given in 1855, by Queen Victoria. There is nothing remarkable in them. The last rooms in the suite, and one or two adjoining, were the apartments of Madame de Maintenon, and here Louis XIV. spent most of his time in his later days. At a certain hour she had her supper, was undressed, and put to bed in the presence of the king and his ministers; he then retired to his supper. These rooms were occupied by Louis Philippe when he visited Versailles whilst the alterations were going on.

Returning to the *Œil-de-Bœuf*, another door leads to two rooms:—

Antichambre du Roi, or *Salle des Valets de Pied du Roi*, where Louis XIV. dined in state—on these occasions the guard presented arms to the “*Viande du Roi*” on its way to the royal table—and to

The *Salle des Gardes*. Here Louis XIV. received James II. of
PARIS.]

England. This room contains several pictures of battles by *Vandermeulen*, one of the tournament or carrousel of 1662, from which the Place du Carrousel in Paris took its name.

Returning to the *Ceil de Bœuf*, we re-enter the *Galerie des Glaces*, at the further end of which is the

Salon de la Paix (114), intended as a pendant and contrast to *Salon de la Guerre* at the other end. Here the courtiers used to gamble. From here we enter a series of fine rooms on the S. side of the Palace, the *State Apartments of the Queen*, the first of which is

Chambre de la Reine. Here the queens of Louis XIV., Louis XV., and Louis XVI. slept. From this room Marie Antoinette fled on the night of 5 Oct. 1789 to the king's apartments when the palace was invaded by the mob. Next day the king and queen were carried off to Paris, never to return. The room has been much altered. The pictures represent the marriages of Louis XIV. by *C. Lebrun*, and of the Duke of Burgundy.

Salon de la Reine, where the queens received on state occasions, with paintings of the Birth of the Dauphin, and Foundation of the *Hôtel des Invalides*.

Salon du Grand Couvert, where the royal family dined on state occasions. The large painting of Louis XIV. presenting the Duc d'Anjou to the envoys of Spain is by *Gérard*; the Defeat of the Spaniards near Bruges by *Vandermeulen* and *Lebrun*; the portrait of Louis XIV. by the latter.

Salle des Gardes du Corps de la Reine. A very handsome hall richly decorated with marbles, and a painting of Jupiter on the ceiling. Here the brave Garde du Corps, *Miomandre*, defending the entrance on 6 Oct., was left for dead by the mob, but survived.

We now leave the old state apartments, and enter into the additions or alterations of Louis Philippe.

Salle du Sacre, so called from two enormous pictures by *David*, representing the coronation of Napoleon in 1804, the Distribution of the Eagles to the Army in the same year; the Battle of Aboukir, by *Gros*; and portraits of Napoleon as General-in-chief of the Army of Italy and as Emperor, by *Robert Lefèvre*.

Then follow on the l. three rooms with pictures of campaigns of 1792-93-94; the battles of Handschoot and Watignies by *Lami*; and in the last the battles of Jemappes and Valmy, with portraits of several commanders of the period—*Kellermann*, *Lafayette*, *Rochambeau*, *Dumouriez*, *Custine*, *Desaix*, and Louis Philippe in his younger days. A stair on l. leads into a series of low and small

rooms, *Salles des Aquarelles*, where have been placed a very numerous collection of water-colour views of battles and military positions and places celebrated in the wars of the Republic and Empire, from 1795 to 1859, made on an uniform plan by artists at the *Dépôt de la Guerre*; near them are numerous old portraits in crayon of military leaders, and representations of the several uniforms of the French army from Louis XVI. to the present day.

Returning to the larger room of 1792-94, and crossing the landing of the great stairs, or *Escalier des Princes*, we enter the *Aile du Sud*, or South Wing, formerly called the *Aile des Princes*, as it was usually inhabited by the princes of the royal family. The first room is

**Galerie des Batailles.* A splendid gallery 392 ft. long, opened in 1836, on the site of numerous detached suites of apartments. The roof is of iron; the walls are covered with battle-pieces, from that of Tolbiac in 496 under Clovis, to that of Wagram. The best among the pictures are, *Ary Scheffer*, the battles of Tolbiac (A.D. 496), of Charlemagne at Paderborn (785); *Eug. Delacroix*, battle of Taillebourg (1342); *H. Scheffer*, the raising of the Siege of Orleans by Joan of Arc; *H. Vernet*, the battles of Bouvines, of Fontenoy, of Jena, Friedland, and Wagram; *Conder*, of Yorktown, by Washington and Rochambeau; *Steuben*, of Poitiers under Charles Martel; and *Gerard*, his celebrated painting of the battle of Austerlitz, and his Entry of Henry IV. into Paris. Round the gallery are numerous busts of great commanders and warriors, honorary inscriptions, historical notices, &c.

At the end of this gallery is

Salon de 1830, devoted to the scenes in which the Orleans dynasty played important parts; *Larivière*, the Duc d'Orleans, afterwards Louis Philippe, arriving at the Hôtel de Ville; *Gérard*, Louis Philippe's Declaration to the Deputies of the Nation; *Ary Scheffer*, the Meeting of Louis Philippe and the Duke of Orleans at the head of his regiment of hussars at the Barrière du Trône; and *Deveria*, Louis Philippe taking the Oath to the Constitution.

Turning to the l. we come to a long narrow gallery parallel to the *Galerie des Batailles*, the

3me Galerie des Statues et Bustes, with a great number of busts and statues of military celebrities; the busts on Renaissance pedestals are of military commanders who were killed in battle.

A winding staircase at the S. end of this gallery, on the walls of which is Horace Vernet's painting of Pius VIII. carried in procession at St. Peter's, leads up to the

Attique du Sud, which forms the second floor above the *Galerie*

des Batailles and the 3^e Galerie des Sculptures, containing a large series of historical portraits, collected by Louis Philippe, many of them original: in the first room is Ingres' Joan of Arc at the Coronation of Charles VII.; one small room at the further end is dedicated to English portraits of members of our royal family—Queen Victoria and the Prince Consort; and to eminent British political characters—Pitt, Fox, Peel, Perceval, Lord Holland. Beyond this are 3 rooms containing a collection of views of French royal palaces; and further still 2 halls of portraits of celebrated personages of the First Empire; members of the Bonaparte family, ministers, senators, and contemporary sovereigns; and lastly, of characters under the Orleans dynasty, including Popes Gregory XVI. and Pius IX.

A winding staircase at the end leads down to the marble stair called

**Escalier de Marbre, a magnificent state staircase of marble.*

From the foot of this staircase the visitor may either pass through the Salles des Maréchaux, in the centre portion of the palace, or on l. into the Galeries de l'Empire, in the S. wing, forming the ground floor. Taking the

**Galeries de l'Empire, or Salles de 1796 à 1810, we first traverse some vestibules with statues and pictures, and then enter a series of 14 rooms containing works collected by or painted for Louis Philippe, illustrating the times of Napoleon I. In the centre is a large vestibule, the Salle Napoléon, containing numerous busts and statues of members of the Bonaparte family. In the last room, called the Salle de Marengo, are David's picture of Napoleon crossing the Alps on a prancing charger, and Carle Vernet's battle of Marengo.*

At the end of this room is the

4^{me} Galerie des Statues et des Bustes of celebrated Frenchmen from 1790 to 1814, such as Laplace, Cuvier, Arago; of statesmen of the Empire. At one end is a very theatrical sitting statue of Hoche, as *Epaminondas* or some Greek hero.

Out of the vestibule of the 4th Galerie des Bustes et Statues opens the staircase or *Escalier du Pavillon de Monsieur*, which leads to the

Salles des Marines, with a series of paintings of French naval battles, mostly by *Gudin*; and then to the *Salles des Tombeaux*, containing casts of celebrated sepulchral monuments.

This completes the examination of the apartments in the South Wing of the Palace: returning now to the foot of the Escalier de Marbre, we enter the *Partie Centrale*. Traversing one or two vestibules, we come to the

Salles des Amiraux, Salles des Connétables, and des Maréchaux, occupying several rooms on the ground floor of the 3 sides of the central part of the Palace, contain portraits of admirals and

constables of France, mostly, the early ones especially, imaginary. The *Salle des Maréchaux* contains portraits of the marshals of France: when authentic portraits of them could not be procured their shields alone are placed, the most interesting being those of the present century. The larger room in the centre of this series, and 2 rooms opening out, form the *Galerie de Louis XIII.*, one of which

1°. Is the *Salle des Rois de France*. Portraits of the 71 kings of France, many apocryphal, and of little interest as works of art; the other

2°. The *Salle des Tableaux Plans* (only one of which is open), containing plans of celebrated battles. This formed part of the old palace of Louis XIII. Here was the staircase at the foot of which Damiens attempted to assassinate Louis XV. Then follow other *Salles des Maréchaux* and *Salles des Guerriers*. This central portion of the palace had been inhabited by the Grand Dauphin, and then by his son; afterwards by the Dauphin, son of Louis XV.; then by Louis XVI. before the death of Louis XV.—some of them by Madame de Pompadour.

The *Gardens of Versailles* were laid out by Le Nôtre with all the regularity of an architectural work, and must be regarded as the stately adjuncts of a splendid palace. To understand them they should be seen when the fountains are playing, for these form an integral portion of the design. It should be recollected that the original site was a sandy waste, and that the trees were all cut down and the garden replanted in 1775.

The garden-front of the palace is 1362 feet long, and has 135 windows in each floor. The Sydenham Crystal Palace, to which it has often been compared, is 1608 feet long. Along the immediate front is a wide and magnificent terrace adorned with statues. A broad flight of steps leads down to the gardens, and commands a fine *view over them and over the grounds beyond: distance, however, is entirely wanting. In the centre is the *Parterre d'Eau*, containing two oval fountain-basins adorned with magnificent bronze statues, cast in 1690. On the sides are the *Parterre du Midi* and *Parterre du Nord*, each having a circular fountain decorated with bronze figures of the rivers of France. In a sunk court at the corner of *Parterre du Midi* is an equestrian statue of the Duke of Orleans by Marochetti. It was formerly in the court of the Louvre. From this terrace we look down upon the **Orangérie*, a magnificently designed garden, with its flights of stairs, greenhouses, &c. There are near 1200 orange-trees, kept out of doors during the summer: one is said to date from 1420. Beyond the *Orangérie* is the *Pièce d'Eau des Suisses*, 420 yards long and 145 wide; and adjoining it the *Potager*, or kitchen-garden, of 25 acres. Beyond the *Parterro*

du Nord, a walk with fountains and trees on each side leads down to the *Bassin du Dragon* and *Bassin de Neptune*, the largest (except the *Suisses*), and much the finest. They are profusely adorned with statues, vases, &c., and the fountains are the largest and finest of the gardens, and form the most striking part of the great display called the *Grandes Eaux*.

Immediately opposite the centre of the palace extends the *Allée du Tapis Vert*, a broad piece of grass between the trees or bosquets, ornamented with statues and vases on each side, and extending down from the *Bassin de Latone*, the bronze figures of which by *Marsy* are amongst the best in the gardens, to the *Bassin d'Apollon*. A favourite amusement of the pleasure-seekers is to try to walk down this piece of sward blindfold, without going off the grass or walking on to the gravel path on either side. At the end is the *Bassin d'Apollon*, a large piece of water in which some fine fountains play; the figure of Apollo was cast by *Treby*. Beyond it is a broad canal (*Grand Canal*), nearly a mile long, with two others branching off at right angles, the whole in the form of a cross. On each side of the *Allée du Tapis Vert* are the *Bosquets* or groves, planted with trees and laid out with perfect symmetry, the paths and avenues being in straight lines, and skilfully contrived so as to afford vistas, points of view, &c. In the *Bosquets* are innumerable statues, fountains, vases, rock-works, &c. To describe them minutely would be useless (the most remarkable are marked on the accompanying plan); but the visitor may wander for hours through the shady walks and still find fresh objects. The principal are the *Quinconces du Nord* and *du Midi* and *Bosquet de la Colonnade* on the l. side, and *Bosquet de l'Obelisque* on the rt. But to see and understand the skilful arrangement of these walks, and the general effect, they should be seen when their fountains are playing. In every piece of water there are fountains, and every statue, urn, &c., is adapted to the display of water-works. The jets d'eau of the fountains at the Crystal Palace are higher, but the effect of the water pouring out from the statues and stone-work is perhaps more to be admired. The fountains play on fixed days; the *Petites Eaux*, or smaller fountains, every second Sunday in the summer; but the *Grandes Eaux*, including the *Bassin de Neptune*, which is the grandest of all, &c., only once or twice a year. They do not all play at once, but begin about 4 o'clock with the smaller fountains, and end with the *Bassin de Neptune*, which commences about 5 o'clock.

Les Trianons.

Adjoining the gardens of the Palace, following the Avenue de Trianon from the *Fontaine des Dragons*. The visitor who has seen the splendours of Versailles may without loss omit the Trianons.

After Louis XIV. had built his vast palace of Versailles, he found the pomp and the numerous court so wearisome that he determined to erect a smaller palace, where he could be more at his ease, and bought a piece of ground in the parish of Trianon, where he raised, in 1688, what is now called Le Grand Trianon. This, however, grew till it was too large, and he then built a palace at Marly. The Grand Trianon resembles an Italian palace; the apartments are on one floor, without basement or attic. There are the usual state-rooms, pictures, malachite vases, gilding, &c., and gardens laid out formally with statues, &c. Trianon was inhabited by Madame de Maintenon, and was always a favourite residence of the Kings of France before the Revolution, as well as of Napoleon and of Louis Philippe, who repaired it and built the chapel, &c. The palace is only worth a visit from its numerous traditions connected with the life of these monarchs.

The *Petit Trianon* was built by Louis XV. for Madame Dubarry in 1766, as a smaller palace. It was given by Louis XVI. to Marie Antoinette, who had the gardens laid out as what the French call *Jardin Anglais*, with rock-work, Swiss cottages, lakes, &c. Here Marie Antoinette and her court used to play at shepherds and shepherdesses. It was also a favourite retreat of the late Duchess of Orleans. The interior is scarcely worth visiting. The garden is pretty, and since 1830 a fine collection of trees, indigenous and exotic, has been planted there.

Jardin des Fleurs. Where the *Petit Trianon* stands, Louis XIV. had founded an extensive botanical garden for Bernard de Jussieu; and since 1850 a new and magnificent horticultural one has been created under M. Charpentier.

Near the Grand Trianon are the *royal coach-houses*, shown for a small fee. They contain several state-carriages of different periods.

Veterinary School. See *Alfort*.

Victoires, Place des, D 3. A circular open space surrounded by houses built by Mansard in 1686. Portions of the original statue of Louis XIV., raised by the Duc de la Feuillade, in the middle, which was destroyed during the Revolution, are now in the Louvre: it was replaced by one of General Desaix, which in its turn was removed for the present one of Louis XIV. in the costume of a Roman emperor, by Bosio.

Vincennes, 5 m.

Rly. from Pl. de la Bastille; omn. Boulevart Beaumarchais, and Pl. de la Bastille. Omn. from the Place du Palais Royal, and direct from the Conservatoire des Arts et Métiers. Omn. run from the Place du Palais

Royal every hour, traversing the most beautiful part of the forest to Fontenay-sous-Bois, Nogent-sur-Marne, and Joinville-le-Pont. Permissions to see the Château (on Saturdays only from 12 to 4 o'clock) is to be obtained by addressing a letter to the Directeur de l'Artillerie at the Musée d'Artillerie, Place St. Thomas d'Aquin, Faubourg St. Germain, Paris. The castle is at a very few minutes' walk from the rly. and omnibus stats.

A royal residence from 1164; to the time of Louis XI. it was a state prison. The last king who inhabited it was Louis XV., for a few days whilst a boy. The donjon and gatehouse were built in the 14th and 15th cents. At that time it was a rectangular fortress of the Middle Ages, 410 yds. long and 240 yds. wide, surrounded by 9 lofty towers; these were cut down, in 1818, to the level of bastions. Louis Philippe, between 1832 and 1844, erected a number of casemated barracks there, and surrounded the old fortress with a regular system of modern fortification: they were completed in 1852. St. Louis was very partial to Vincennes. In 1422 Henry V. of England died in the castle; it was alternately taken by English and French in the wars of the 15th century. Cardinal Mazarin died here. The list of prisoners confined at Vincennes includes Henri IV. of France, 1574; le Grand Condé, 1617; the chiefs of the Fronde; Latude; Diderot; Mirabeau for 3 years, 1777; the Duc d'Enghien, 1804; Prince Jules de Polignac and the other ministers of Charles X., 1830; Raspail, Barbés, &c., 1848; and lastly several of the representatives at the time of the coup d'état of 1851. As in other mediæval castles, horrible tortures were inflicted in its dungeons. The last crime was the murder of the Duc d'Enghien; he was seized in German territory by soldiers of Napoleon I. on 15 March, 1804, brought to Paris, tried by a military commission, and shot in the ditch of the castle on 20 March. He was buried where he fell in the Fossé. At the Restoration his remains were disinterred and placed in the chapel.

At present Vincennes is a fortress with artillery-barracks and stabling for 1200 horses, an arsenal, with schools of musketry and gunnery attached to it. The original gateway of the old castle remains, as well as 2 others on the E. and S. sides. The *salle d'armes*, or armoury, on the E. side, contains 60,000 stand of arms, swords, &c. Above it is a store for the saddlery of the horse-artillery. The *Chapel* was finished in 1552, and is of good late Gothic: it has been somewhat restored and repaired, but requires much more. The rose window is modern, but 7 of the others are by Jean Cousin. The attributes of Diana of Poitiers are seen in many places on the glass, and in one she is represented naked, with a blue ribbon round her hair. The tomb of the Duke of Enghien, erected during the Restoration, and which stood near the altar, has been removed out of sight into a small chapel on the l., and an ugly

piece of wood-carving put up to conceal where it stood. The buildings called Pavillon du Roi and Pavillon de la Reine, on the S.E. side of the quadrangle, were planned in the time of Catherine de Medicis, but erected only in 1614 : they are now used for the governor's residence.

By far the most remarkable part of the building is the *Donjon*, a massive square stone tower of the 14th centy., with turrets at each angle. It is 170 ft. high, the walls are 10 ft. thick. There are 5 stories : the ground-floor was the kitchen ; the first floor served as the apartment of the king ; the second that of the queen and children ; the third of the princes of the blood ; the servants lived in the floors above ; the great officers of state were lodged in out-buildings ; those in the upper story are left open for the inspection of visitors. The ceilings are all vaulted and groined, the doors covered with iron, and the whole aspect of the tower is singularly gloomy. The torture-room is still to be seen on the ground-floor. A spiral staircase of 237 steps leads to the top, from which there is a splendid view over the surrounding country. The Park of Vincennes is of considerable extent : a part of it has been converted into a place for artillery practice—*le Polygone* ; the rest has been recently very handsomely laid out as the Bois de Boulogne, and now forms a promenade for the Parisians almost as beautiful as its more ancient competitor on the W. side of Paris : a short distance from the castle, on the l. of the road to Paris, is a very extensive military hospital.

Vincennes, Bois de, or Forest of, consists of two portions, separated by the continuous open space forming the racecourse, the model farm, and the military exercising ground, including *le Polygone* for artillery practice. The W. portion of the Bois extends along the outer enceinte of Paris to Charenton on the Seine ; the E. from the town of Vincennes and the military stables to Fontenay and Nogent-on-the-Marne. There are handsomely decorated artificial lakes and lovely drives and walks in both portions.

To visit the Park and pleasure-grounds will require some hours. For persons in a carriage, the best plan may be to arrive by the Rue de Lyon and the Avenue Daumenil, passing through the most recently laid-out part of the park, in which a very pretty artificial lake has been formed ; from here, continuing to the *Racecourse*, the Model Farm (*Ferme Napoléon*), and from there to the ornamental lake (*Lac des Minimes*) in the old part of the forest. A road from here will bring the visitor to the TIR, where rifle practice is carried on as at Wimbledon, and beyond which are the barracks con-

nected with the fortress. From the Castle will be a pretty drive to the *Esplanade, Pleasure-grounds, and Lake of St. Mande*; leaving the forest by the *Porte de St. Mande, Avenue de Bel Air*, which opens into the *Great Avenue de Vincennes*, near the *Place du Trône*, the entrance to the great city, properly speaking; or from the *Esplanade of Vincennes*, by the *Avenue de Napoléon III.*, the *Porte de Picpus*, through the fortified enceinte, by the *Avenue Daumenil*, to the *Place de la Bastille*.

Visitation, or *St. Marie*, in the *Rue St. Antoine*, No. 216, E 4. A ch. built by Mansard in 1632, and attached to a convent of the Visitandine nuns, now used for the French Protestant Calvinist service.

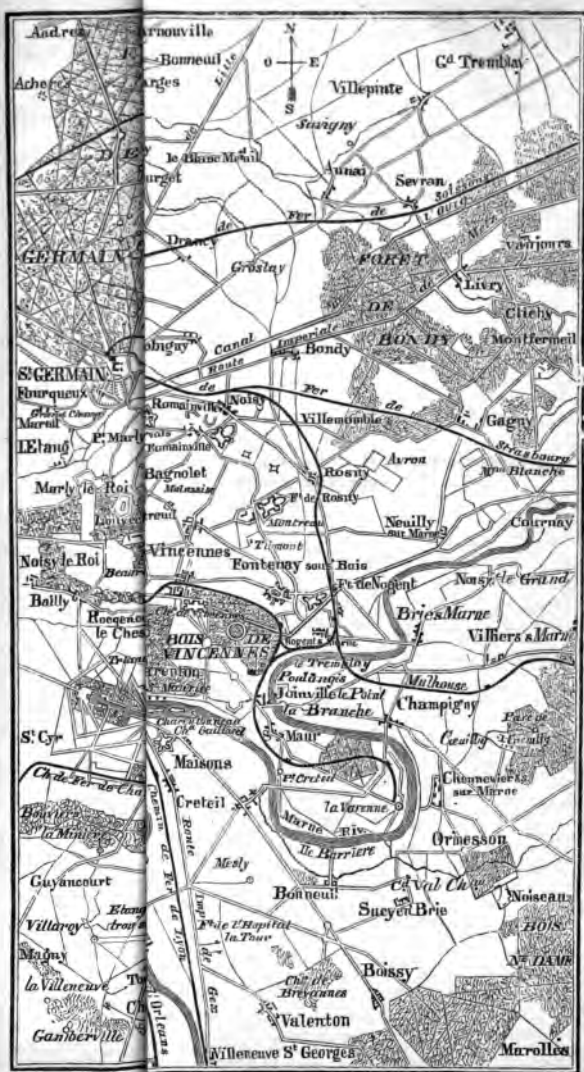
***Vincent de Paul, St.**, on a rising ground in the *Place Lafayette*, D 1. A large and gorgeous modern ch., with 2 towers in the façade, nearly on the model of the early Christian Basilicas at Rome: it should be visited on a bright day. It was begun in 1824, by Lepère, and finished from the designs of Hittorf, at an expense of 248,000*l.* It is finely situated on an elevation, with steps and slopes leading up to it; the front consists of an Ionic pronaos of six fluted columns, surmounted by a tympanum containing a large relief, by *Nanteuil*, of the patron saint surrounded by Angels, and Sisters of Charity, of whose order he was the founder, relieving the afflicted. The exterior is 260 ft. long by 122 ft. wide. The doors of the central entrance have figures of the 12 Apostles in cast iron. The interior, 210 ft. long by 108 ft. wide, consists of a wide nave and choir, with side-aisles and chapels, the whole profusely decorated with gilding, stucco, marbles, and paintings; the columns which separate the nave from the four aisles are Ionic and covered with stucco in imitation of calcareous breccia. The visitor will be struck with the deep, heavy entablature over the columns on each side of the nave. On these are 2 large compositions on a gold ground by Flandrin, representing the early Saints of the Church, arranged in processions. Over the aisles rise galleries on either side, supported by columns of the Corinthian order, as in some of the smaller Roman basilicas. The stalls of the choir and the pulpit are of richly-carved woodwork, and there are 20 magnificent candelabra. On the vault over the choir is a painting upon a gold ground, by Picot, of Christ enthroned and St. Vincent de Paul at his feet. The ceiling has an open timber roof, and is richly picked out with panels and gilding. The painted glass, representing 8 Saints in the lower windows of the chapels and the Virgin and Child in the *Lady Chapel behind the choir*, is by Maréchal, and has been deservedly

admired. The arrangement of the organ over the entrance to the ch. is worthy of notice.

Waterworks.—Paris is supplied with water : 1. By the Canal de l'Ourcq and its branches, which convey water from the little river Ourcq, about 25 m. from Paris. 2. The Chaillot pumps, worked by steam-power, on the Quai du Billy, which draw water from the Seine. 3. The Gros Caillou pumps, on the opposite side of the river. 4. The Arcueil Canal, formed in 1620, about 10 m. long, in the course of which it is carried over a fine aqueduct. 5. The Artesian wells of Grenelle and that more recently sunk at Passy. Very extensive works have been recently completed (1865) for bringing a large mass of water from the river Dhuis in Champagne, which it is expected will carry the present supply of 172,000,000 of litres to 212,000,000 in 24 hrs. Other works are projected to increase considerably the supply from the Marne and the affluents of the Somme, in Picardy, to the amount of 100,000,000 litres more. Water is distributed by pipes throughout Paris, but not more than one-fifth of the houses have water laid on. The others are supplied in carts and buckets carried by men to the door. These water-carriers are said to number several thousand ; they are almost all natives of Auvergne. There are in Paris several ornamental fountains, noticed under their separate names, and a vast number of plainer ones in the streets (*bornes fontaines*), whence the water is carried to the houses, the excess being employed in clearing the sewers. It is the custom to let the water run for 3 hours from the *bornes fontaines* in the morning in order to cleanse the streets.

Zoological Gardens. See *Jardin des Plantes* and *Bois de Boulogne*.

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